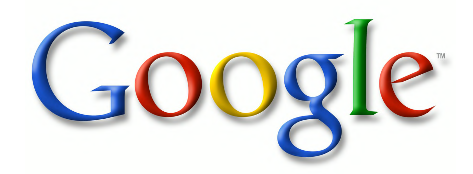
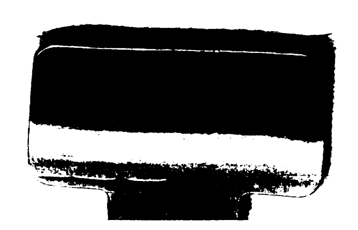


Catalogue of the Paintings in the Museo del Prado at Madrid




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SHELDON
MEMORIAL
ART COLLECTION



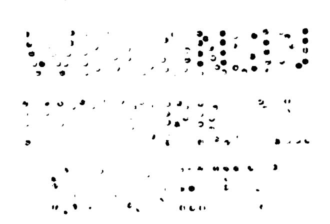
Anna R. Sheldon

A CATALOGUE

A CATALOGUE OF THE PAINTINGS IN THE MUSEO DEL PRADO AT MADRID

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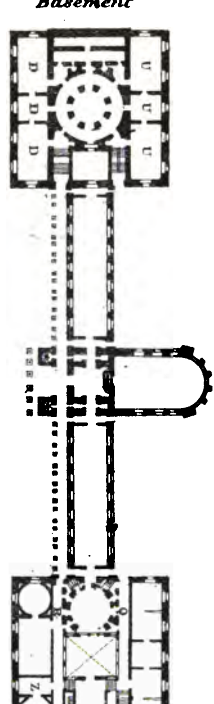
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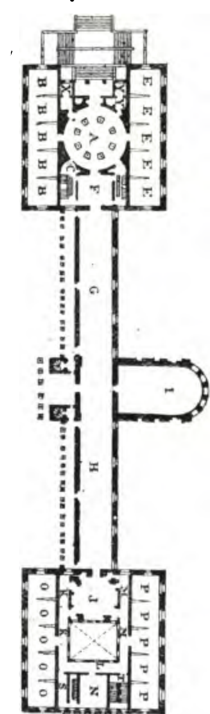
LONDON
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MDCCCXCVI

Upper Floor

Basement



Principal Floor



A. Rotunda Entrance.
B. Sala Española.
C. Stairway Leading to the Salas de Alfonso XII.
D. Salas de Alfonso XII.
E. Sala Italiana.
F. Sala de Contemporáneos (*i.e.*, Contemporary with the Founding of the Museum).
G. Central Salon: Autores Españoles.
H. Central Salon: Autores Italianos.
I. Sala de la Reina Isabel.
J. Sala Francesa.
K. Western Passage: Principal Floor.
L. Southern Passage: Principal Floor.
M. Eastern Passage: Principal Floor.
N. Sala de Retratos.
O. Escuelas Germánicas: Western Salas.
P. Escuelas Germánicas: Eastern Salas.
Q. Eastern Passage: Basement.
R. Western Passage: Basement.
S. Sala at End of Western Passage: Principal Floor.
T. Principal Stairway.
U. Restoration and Salas of the North-East.
V. Sala de Goya: Upper Floor.
X. Secretaría.
Y. Direccíon.
Z. Department of Original Drawings.

PREFATORY NOTE

THE greater part of the works exhibited in this National Gallery of Spain belonged to the Crown and decorated the palaces of Madrid and other Royal seats before the year 1818. With them King Ferdinand VII. formed the *Real Museo de Pintura del Prado*, adding other pictures which he acquired expressly for so important an institution—afterwards to be thrown open to the public. The remaining part proceeds from the so-called *Museo Nacional* founded in 1840, in what had been the Convent *de la Trinidad*. This Convent served as a museum for the pictures proceeding from the churches of the provinces of Madrid, Toledo, Avila and Segovia, in 1836.

Of the convents or churches to which the pictures of this latter contingent belonged, little is known with certainty; owing to the confused state in which they were collected. Definite information can be given only of those works acquired by the State after the formation of the above-mentioned *Museo Nacional de la Trinidad*.

In the present Catalogue the editor has aimed at

giving to the public all the salient points of interest in the lives of the masters represented, and in the history of their respective works. He has attempted to supply a hand-book, which, without being heavy with information, will yet have an interest, not only for English-speaking visitors to the Prado ; but also for those lovers of Art who may not have the good fortune of seeing this precious gallery. A brief biographical sketch is appended to the name of each artist ; and a note, explanatory of the composition, follows the title of each work. These notices, though brief, will sufficiently serve the visitor as a prelude to the study of the pictures themselves ; or give to the reader, absent from the gallery, a fair idea of the subjects treated.

This Catalogue is based upon the two Spanish editions, by Señor Don Pedro de Madrazo. The editor of the present edition has freely used these two excellent books : in many cases having borrowed, by the granted right ot translation, entire paragraphs from them. The names of the artists are arranged alphabetically, and the pictures numbered in regular ascending sequence. The occasional breaks in the regular numeration merely indicate recent eliminations of pictures, or change of attribution to artists.

In the plan of the Museum (page v) the names of the various rooms have not been translated into English, as they correspond to signs posted over the entrances of the respective departments. To save confusion these signs have been copied down as they appear ; and being inserted in the margins of the pages opposite

the titles of the works, enable the visitor to know at once the location of any picture.

The editor gladly takes this opportunity of expressing his grateful appreciation of the courteous kindness and assistance rendered him by the accomplished author Señor de Madrazo. His thanks are also due to the officials of the *Museo del Prado* for many kindnesses.

E. K.-L.

GLASGOW,
June 25th, 1895.

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ITALIAN SCHOOLS

A

ITALIAN SCHOOLS

ALBANI (Francesco), commonly called Albano. Bolognese School: 1578–1660.

Albani was born at Bologna. His father, a silk merchant, placed him, at the age of 13, to study drawing under the direction of Denis Calvert. In Calvert's house he contracted a friendship with Guido Reni, with whom he went to the studio of Ludovico Carracci. Here his rapid progress attracted Annibale, brother of his new master, who employed the young Albani to assist him in his work in the Farnese Gallery. On returning to his native land, he executed work for the Cardinal of Savoy and for various cities. He died when 82 years of age, in the arms of his disciples, in whom he had inspired the greatest reverence and love.

The works of this artist are characterised by a freshness of colour, a certain grandeur of drawing and elegance of composition. Among the principal or his disciples were the brothers Mola, Carlo Ciquani, and Andrea Sacchi.

1. **The Toilet of Venus. The Mother of Love, gracefully reclining in chair of crimson velvet, calmly contemplates herself in a mirror which a little cupid holds before her, while three nymphs occupy themselves about her person. A winged infant ties the sandal of the goddess, and other three amuse themselves with various articles of the elegant toilet. The scene takes place in a garden.** *Collection of Charles III., New Palace of Madrid, Studio of the Court Painter, D. Andrés de la Calleja. Canvas: 3 ft. 8½ in. by 5 ft. 6½ in.* SALON CENTRAL: AUTORES ITALIANOS

2. **The Judgment of Paris. The young shepherd of**

Mount Ida contemplates, with the apple of gold in his hand, the three nude figures which appear to him in graceful poses. Among the trees, on the right, is a group of two winged *Loves* who seem to be awaiting the decision of Priam's son. *Companion to and from the same source as No.* 1. *Canvas:* 3 *ft.* 8 *in. by* 5 *ft.* 6½ *in.*

ALBANO (School of).

SALA ITALIANA

3. The Birth of the Virgin. Several women are occupied in washing and swathing the newly born Holy Child. St. Joachim gives thanks to Heaven. Figures life-size. *Came to this Gallery from the Palace of San Ildefonso in* 1832. *Canvas:* 8 *ft.* 6 *in. by* 5 *ft.* 6½ *in.*

ALBANO (Copy of).

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

4. The Birth of the Virgin. *Canvas:* 3 *ft.* ¼ *in. by* 1 *ft.* 7¾ *in.*

ALLORI (Alessandro). Florentine: 1535–1607.

This nephew and pupil of Angelo di Cosimo (Bronzino) was a follower of the school of Michelangelo in Rome. He executed a great many works, both in oil and fresco, at Florence, his native city. He had a thorough knowledge of anatomy, and excelled in portraiture. Died at Florence in 1607.

SALON CENTRAL: AUTORES ITALIANOS

5. Portrait of the boy D. Garcia, son of Cosmo I., Grand Duke of Tuscany. Half-figure. Repetition of another portrait by Bronzino which exists in Florence. *Wood:* 1 *ft.* 7¾ *in. by* 1 *ft.* 4 *in.*

ALLORI (Style of Alessandro).

PRINCIPAL STAIRWAY

5a. Portrait of Ferdinand I., Grand Duke of Tuscany. Representing a youth of some 19 years standing in a room simply decorated with dark blue curtains, and a table covered with red velvet. On the table are his casque and coronet. He is dressed in half armour, wearing a steel corslet and white Grecian breeches embroidered with gold. The left hand rests on his hip; the right on his casque. Full-length; life-size. *Canvas:* 6 *ft.* 6 *in. by* 3 *ft.* 6 *in.*

ALLORI (Christofano). Florentine: 1577–1621.

Born at Florence, where for a time he studied under his father Alessandro. But, disliking the school of Michelangelo, he left his father to study with

Gregario Pagani. He painted landscapes, but especially excelled in portraiture. His pictures are rare.

6. **Christina of Lorrain, Grand Duchess of Tuscany, In black costume, with long black cloak and open sleeves, ornamented with gold buttons and jewels.** *Canvas: 7 ft. 1¾ in. by 4 ft. 7¾ in.* CENTRAL SALON: AUTORES ITALIANOS

7. **Portrait of the Grand Duchess of Tuscany, Mary Magdalen of Austria. Dressed in the black costume of a widow, with black lace about the bosom and shoulders, and white lace collar. She wears a head-dress of black** *tulle. Canvas: 2 ft. 6 in. by 2 ft. ½ in.* SALA ITALIANA

8. **Portrait of the Grand Duke of Tuscany, Cosmo II. Representing a personage of some 20 years, and of youthful appearance, dressed in black. Bust of life-size. Companion to No. 7.** *Canvas: 2 ft. 6 in. by 2 ft. ½ in.*

ALLORI (School of Christofano).

9. **Portrait of a Lady. Full-length portrait of a woman dressed in black and gold, seated in a crimson arm-chair under crimson curtains. Landscape seen through the open window.** *Canvas: 7 ft. 3 in. by 4 ft. 7¾ in.* CENTRAL SALON: AUTORES ITALIANO

AMICONI or AMIGONI (Giacomo). Indefinite School: 1675–1752.

This artist, who was born at Venice, studied first in his native land, and afterwards perfected his training by travelling in Flanders, England and Germany, when he again returned to the influence of the Italian masters. With the reputation of having executed many fine portraits in England, he came to Spain to serve Philip V. He died at Madrid, having left works that were ample evidence of his artistic truth and genius.

10. **The Holy Face. With four infant angels who weep over the Passion of Christ.** *Collection of Isabella Farnese, Palace of San Ildefonso. Canvas: 3 ft. 11 in. by 5 ft. 1 in.* RESTORATION: AND SALAS OF THE NORTH-EAST

12. **St. Ferdinand at the Surrender of Seville. The Saint-King receives the keys of the city from the hands of the Moorish King Sakkaf, who humbly presents them on a silver tray.** *Canvas: 3 ft. 4 in. by 1 ft. 10 in.* SALA ITALIANA

13. **Portrait of an infant** ***Infanta*** **of the House of Philip V. Half-figure; life-size.** *Canvas: 2 ft. 5 in. by 2 ft. ½ in.*

ANGELICO (Fra Giovanni da Fiesole), commonly called Il Beato. Ancient Tuscan School: 1387–1455.

Born near the village of Vecchio in Mugello. In 1407 he became a member of the Order of Predicants of Fiesole. He left Fiesole in 1409, and for about ten years painted at Foligno and Cortona. He then returned to Fiesole, where he remained for eighteen years. In 1436 he went to Florence, and worked in the Convent of St. Mark until 1445, producing there his greatest works. He next went to Rome, in the service of Pope Eugenius IV., to paint in the Vatican. Here he painted a chapel for Nicholas V. He was one of the greatest idealistic painters of the ancient Tuscan school. He died at Rome in 1455.

SALAS DE ALFONSO XII.

14. The Annunciation. In a luminous vestibule of Middle Age Latin architecture, whose ceiling is painted blue and studded with gold stars. Our Lady receives the message brought by Gabriel, a beautiful angel with golden wings and rose-coloured vestment, who appears to her with his hands crossed on his breast. The *nimbi* which encircle the heads of Mary and the angel are of gold. The Holy Spirit, in the form of a dove, descends from the heavens in a ray of light. On the right is represented the earthly Paradise with Adam and Eve being expelled by an angel, for their sin. Below, in five octagonal compartments, are represented the principal scenes from the life our Our Lady. *This precious panel was ceded by the Monastery de las Descalzos Reales to this Museum in* 1861, *by the intervention of Sr. D. Federico de Madrazo, the Museum's late Director. Panel:* 6 *ft.* 3 *in. by* 6 *ft.* 3 *in.*

ANGUISOLA or ANGOSCIOLLA (Lucia). Lombard School. Born early in the sixteenth century; died 1565.

This famous accomplished woman was born in Cremona. She was a pupil of her sister Sophonisba. She was both painter and musician, and belonged to a family of exceptional culture. She is said to have been in Spain, and to have painted a portrait of Queen Isabel, wife of Philip II., which she sent to Pope Pius IV.

15. **Portrait of Piermaria, a celebrated doctor of Cremona. Three-quarters length; life-size.** *Canvas: 3 ft. 1½ in. by 2 ft. 5⅝ in.* SALA ITALIANA

BARBALUNGA (ANTONIO RICCI, called). NEAPOLITAN SCHOOL: 1600–1649.

An admirer of Domenichino. In Rome he painted works for *San Silvestre de Montecavallo*, for which he received much praise. In his native Messina he executed many works which were in great demand. He had many disciples, and died poor, though reputed one of the greatest artists of Sicily.

16. **Saint Agatha dying in her Prison. Life-size figure. Scene, interior of prison cell.** *Canvas: 3 ft. 4⅝ in. by 4 ft. 1½ in.* CENTRAL SALON: AUTORES ITALIANOS

BAROCCI (FEDERIGO FIORI, or). ROMAN SCHOOL: 1528–1612.

Barocci, or Baroccio, was born at Urbino. After studying drawing under his father, Ambrogio Barocci, he entered the studio of Battista Franco, who at that time was in the service of the Duke Guidubaldo II. Barocci left Urbino shortly after Franco, and in company with his uncle, Bartolomeo Genga, went to Pesaro. Here he made copies of Titian in the ducal gallery. At 20 years of age he went to Rome, where he spent his time in the study of Raphael and Correggio. Having returned to Urbino, he painted several pictures on religious subjects which gained much praise. At Rome he was employed in the Vatican by Pope Pius IV. His style seems to have been the result of his patient study of Raphael and Correggio. He died of apoplexy at Urbino in 1612, and was buried in the church of San Francesco.

17. **The Nativity of Jesus. Interior of Stable. The Virgin with outstretched arms gazes upon the Holy Child, which lies in the manger. St. Joseph opens the door to the shepherds, who bring offerings to the Saviour of the world.** *Canvas: 4 ft. 4½ in. by 3 ft. 5 in.* SALA DE LA REINA ISABEL

BAROCCIO (School of).

SALA ITALIANA

19. **The Virgin and Child enthroned.** *Canvas: 4 ft. $\frac{3}{4}$ in. by 2 ft. 11 in.*

BASSANO (Jacopo da Ponte di). Venetian School: 1510–1592.

Called after his native place, Bassano. His father, Francesco da Ponte, was his first instructor in letters and the arts, He afterwards studied under Bonifazio at Venice. He spent a short time in Venice making copies of Titian and Bonifazio; and at the death of his father he returned to Bassano, where he remained for the rest of his life. His works are characterised by excellence of colour and chiaroscuro. He may be called the father of *genre* painting in Italy. In his historic works he introduced familiar scenes of his time. The *Nativity* at San Guiseppe and the *Baptism of Santa Lucilla* are his best efforts.

SALON CENTRAL: AUTORES ITALIANOS

22. **God's Reproach to Adam. (Genesis iii.)** *Bequeathed to Philip IV. by Prince Filiberto of Savoy. Canvas: 6 ft 2$\frac{1}{4}$ in. by 9 ft. 4 in.*

23. **The Entering of the Animals into the Ark.** *This picture was purchased by Titian and was sent to Spain for Emperor Carlos V. Collection of Philip IV. Real Alcázar Palacio de Madrid. Canvas: 6 ft. 8$\frac{3}{4}$ in. by 8 ft. 7$\frac{1}{4}$ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

24. **Noah after the Flood. While the Patriarch offers a thanksgiving sacrifice to the Eternal, his family attend to the erection of dwellings.** *This picture was in the old Alcázar when the fire of 1731 occurred. Canvas: 2 ft. 7$\frac{1}{4}$ in. by 3 ft. 8 in.*

CENTRAL SALON: AUTORES ITALIANOS

26. **The Angels announcing to the Shepherds the Birth of Jesus.** *Collection of Philip III. in Valladolid. Canvas: 4 ft. 1 in. by 5 ft. 6$\frac{1}{2}$ in.*

27. **The Adoration of the Shepherds. All the figures are illuminated by the light from the Holy Infant.** *Collection of Carlos II., old Alcázar de Madrid. Panel: 1 ft. 11$\frac{1}{2}$ in. by 1 ft. 7$\frac{1}{2}$ in.*

CENTRAL SALON: AUTORES ITALIANOS

28. **The Adoration of the Shepherds.** *Collection of Carlos II., old Alcázar de Madrid. Canvas: 4 ft. 2 in. by 3 ft. 4$\frac{3}{4}$ in.*

30. **Jesus Driving the Money Changers from the Temple.** *Presented to Philip IV. by the Duke of Medina, and sent to the Escorial. Canvas: 4 ft. 10$\frac{1}{2}$ in. by 6 ft. 3$\frac{1}{2}$ in.*

31. **The Money Changers Driven from the Temple.** *Collection*

of Carlos II., old Alcázar. Saved from the fire of 1734. *Canvas:* *4 ft.* 10 *in. by* 7 *ft.* 6¾ *in.* SALA ITALIANA

32. **The Avaricious Rich Man and Poor Lazarus.** *Presented to Philip IV., by the Duke of Medina. Canvas:* 4 *ft.* 10½ *in. by* 6 *ft.* 7 *in.*

33. **Spring. A beautiful Landscape, with huntsmen and dogs.** *Canvas:* 2 *ft.* 2½ *in. by* 2 *ft.* 9½ *in.*

35. **Winter. A few farmers warm themselves at a fire under a covering made of canes and rushes.** *From collection of Carlos III., Palacio Nuevo de Madrid. Canvas:* 2 *ft.* 6¾ *in. by* 3 *ft.* 1 *in.*

36. **Portrait of Bassano. Life-sized bust, in black bonnet, and dark surtout lined with marten skins.** *From the Real Palacio de Madrid, on the formation of the Museum. Canvas:* 2 *ft.* 1 *in. by* 1 *ft.* 7½ *in.*

BASSANO (FRANCESCO DA PONTE DI). VENETIAN SCHOOL: 1550–1592.

Was the eldest son of Jacopo da Ponte, who was his master, and whose style he imitated. He went to Venice and there competed with Tintoretto, Palma, and Paul Veronese in his works for the Ducal Palace and Council Chamber. His constant application unhinged bis mind, and in July 1592 he threw himself from a balcony with a fatal result.

39. **The Adoration of the Kings.** *From collection of Queen Isabel Farnese, Palacio de Ildefonso. Canvas:* 2 *ft.* 9½ *in. by* 2 *ft.* 3¾ *in.* SALA ITALIANA

40. **The Lord's Supper. The table is spread in a dining-hall of stout Roman architecture. On the floor a dog and cat quarrel over a bone.** *Canvas:* 4 *ft.* 10¾ *in. by* 6 *ft.* 11½ *in.*

41. **Jesus Christ in the Pretorio.** *Canvas:* 5 *ft.* 1 *in. by* 4 *ft.* 3¼ *in.* EASTERN PASSAGE: BASEMENT

42. **Rustic Labours. Women are occupied in milking and making butter; in the distance, huntsmen.** *Companion to Nos.* 43 *and* 44. *From collection of Queen Isabel Farnese, Palace of San Ildefonso. Canvas:* 3 *ft.* 10½ *in. by* 5 *ft.* 6¾ *in.* SALON CENTRAL: AUTORES ITALIANOS

43. **The Harvest and Sheep-shearing Time.** *Companion to Nos.* 42 *and* 44, *and from the same source. Canvas:* 3 *ft.* 10¾ *in. by* 5 *ft.* 6¼ *in.*

44. **The Vintage.** *Companion to Nos.* 42 *and* 43, *and from the same source. Canvas:* 3 *ft.* 10½ *in. by* 5 *ft.* 6¼ *in.* CENTRAL SALON: AUTORES ITALIANOS

BASSANO (Leandro da Ponte di). Venetian: 1558–1623.

Was third son of Jacopo Bassano, and studied under his father. He painted historical pictures and portraits, and greatly excelled in the latter. His principal works he painted in the chamber of the Council of the Ten at Venice. He did portraits of many notable persons of his time, including princes and cardinals. At his death in 1623 he was buried with all pomp in the church of San Salvador.

SALA ITALIANA

45. **The Prodigal Son. The father receives his penitent son at the door of his house, while servants are preparing for the banquet.** *Presented to Philip IV. by the Duke of Medina. Canvas: 4 ft. 9¼ in. by 6 ft. 6 in.*

46. **The Flight into Egypt. The Holy Family, accompanied by angels, are passing through a wood during the night.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 9½ in. by 2 ft. 3¾ in.*

CENTRAL SALON: AUTORES ITALIANOS

47. **Jesus Crowned with Thorns. The Saviour is seated in a sort of tribunal with a cane in his hands, receiving insults from a number of Jews.** *Believed to have been acquired by Philip V. Saved from the fire of 1734. Canvas: 1 ft. 9 in. by 1 ft. 7 in.*

48. **Jesus Christ Presented to the People. Figures of natural size.** *From the Escorial. Canvas: 3 ft. 3 in. by 3 ft. 3 in.*

49. **A Mystical Subject. The Father, and Son, with the Holy Spirit in the form of a dove, receives Mary into the Heavens. Many figures. On each side of the picture four medallions serve as a border.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 5 ft. 8½ in. by 4 ft. 6¼ in.*

SALA ITALIANA

50. **View of Venice from Santa Maria della Salute. To the left the spacious quay of the Palace and the Piazzetta, crowded with people of all ages and conditions. The sea to the right and in the background is covered with gondolas. The king and his attendants are entering the Bucentauro; while the senators of his retinue, the rest of the senate, and the other magistrates march in a long line to the galleys awaiting them.** *From collection of Philip III. in the Royal Residence of Valladolid, and Philip IV. in the Royal Castle and Palace of Madrid. Canvas: 6 ft. 6 in. by 19 ft. 4 in.*

53. **Portrait of a Man. Half-length; life-size.** *Collection of Carlos II., Royal Alcázar of Madrid, attributed to Titian. Canvas: 3 ft. 2 in. by 2 ft. 7 in.* CENTRAL SALON: AUTORES ITALIANOS

55. **Rustic Labours.** *Canvas: 3 ft. 11 in. by 4 ft. 10½ in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

BASSANTE (BARTOLOMMEO), OR PASSANTE. NEAPOLITAN SCHOOL: Seventeenth eentury.

Nothing definite is known of this painter. It is generally agreed, however, that he flourished in the seventeenth century, and was a pupil of Ribera.

57. **The Adoration of the Shepherds. Signed "BASSANTE."** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 2½ in. by 4 ft. 3 in.* SALA ITALIANA

BATTONI (IL CAVALIERE POMPEO). ROMAN SCHOOL: 1708–1787.

Was the pupil of Gio. Domenico Brugieri and of Gio. Domenico Lombardi. He began to study seriously when he went to Rome. He painted portraits of Joseph II., the Grand Duke of Tuscany, and many other distinguished persons of his time. His best work was done for the Church of Our Lady of the Angels.

58. **Portrait of the celebrated Antiquarian, Sir William Hamilton. Almost full-length; life-size.** *Canvas: 4 ft. 5½ in. by 3 ft. 3 in.* PRINCIPAL STAIRWAY

59. **Portrait of an English Gentleman of about 20 years of age. Full-length; life-size.** *Canvas: 7 ft. 1 in. by 5 ft. 1 in.* PRINCIPAL STAIRWAY

BELLINI (GIOVANNI). VENETIAN SCHOOL: 1426–1516.

Born at Venice. Together with his brother Gentile he studied under his father at Padua. Here he met, and was greatly influenced by, the famous Mantegna. He assisted his father in his works at Padua, and having returned to his native city he executed many pictures in distemper which gained for him a great reputation. His greatest works, done in the Council Chamber in the Ducal Palace at Venice, were destroyed by fire in 1597. At 62 years of age he

was master to Titian and Giorgione, and after his death some of his works were finished by Titian.

SALA DE LA REINA ISABEL

60. **The Virgin with the Infant Jesus, between two Saints. Half-length figures. Signed.** *Belonged to King Philip V., and decorated the Royal Palace of San Ildefonso. Panel: 2 ft. 6 in. by 3 ft. 4½ in.*

BELLOTTI (PIETRO). VENETIAN SCHOOL: 1625–1700.

He excelled in portraiture. Painted for the Duke of Mantua and other princes. Died at the age of 75 years.

CENTRAL SALON: AUTORES ITALIANOS

61. **Portrait of an Old Woman. Life-size bust.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 7½ in. by 1 ft. 4½ in.*

BENEFIALI (MARCUS). ROMAN SCHOOL: 1684–1764. Born at Rome.

SALA ITALIANA

62. **A Young Girl Reading. Half-length; life-size.** *Attributed to Benefiali. Canvas: 1 ft. 11½ in. by 2 ft. 5½ in.*

BIANCHI (Attributed to PIETRO). ROMAN SCHOOL: 1694–1739 or 1740.

Born at Rome. Painted best historical subjects and landscape, with animals, fruits and flowers.

SALA ITALIANA

63. **The Magdalen in the Desert.** *Canvas: 5½ in. by 8 in.*

BONITO (GIUSEPPE), also called IL CAVALIERE BONITO. NEAPOLITAN SCHOOL: 1705–1789.

Was Court painter in Spain to either Philip V. or to his son Ferdinand VI. His best work was in portraiture.

PRINCIPAL STAIRWAY

65. **Portrait of a Turkish Ambassador who came to the Court of Philip V. about 1741.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 6 ft. 9 in. by 5 ft. 6½ in.*

BRONZINO (ANGELO DI COSIMO, called). FLORENTINE SCHOOL: 1502–1572.

This poet and painter was born at Montecelli near Florence. He studied under Raffaellino del Garbo, and afterwards under Jacopo da Pontormo. He was much employed by the Grand Duke Cosmo I. in

painting portraits of the Medici family. He was the friend of Vasari, and an enthusiastic admirer of Michelangelo. He died at Florence aged 69 years.

67. **Portrait of a Young Violinist. Half-length; life-size.** *Collection of Isabel Farnese, Palace de San Ildefonso. Panel: 2 ft. 6 in. by 1 ft. 11 in.* SALA DE LA REINA ISABEL

68. **Portrait of an Unknown Child clothed in a black velvet sack-coat. Half-length; life-size.** *It is believed that this picture passed for the portrait of Prince Carlos, son of Philip II., in the old Alcázar of Madrid. Panel: 2 ft. 7½ in. by 2 ft. 2¼ in.* SALA ITALIANA

BUONARROTI (MICHELANGELO). FLORENTINE: Creator of the School of Michelangelo. 1474–1564.

Son of Lodovico Buonarroti, governor of the castle of Caprese and Chinsi. He was apprenticed for three years to Domenico Ghirlandaio. His remarkable talent soon became manifest, and Lorenzo di Medici employed him to do some sculpture. On his first visit to Rome he executed his famous group of the *Virgin with the Dead Christ*—now in the Church of St. Peter. His most important paintings were done in the Sixtine Chapel, where his celebrated *Last Judgment* is to be seen. He was at once sculptor, painter, architect, musician and poet. Died at Rome, 1564.

69. **The Flagellation of Christ. Jesus in the centre, tied to the column, with his hands behind. An ill-looking fellow, to the right of the spectator, is about to smite the Saviour's face. Another to the left, seen in profile, holds the uplifted lash over the delicate naked shoulders.** *Collection of Isabel Farnese, Palace of San Ildefonso. The originality of this picture is a subject of controversy among expert critics. Panel: 3 ft. 2½ in. by 2 ft. 3½ in.* CENTRAL SALON; AUTORES ITALIANOS

BUONARROTI (School of).

70. **Jesus Christ Dead.** *Panel: 1 ft. 4½ in. by 1 ft.* SALAS DE ALFONSO XII.

CAMPI (ANTONIO). LOMBARD SCHOOL: Sixteenth century.

This distinguished painter, architect and litérateur, was born at Cremona in 1522. His father had destined him to be a silversmith, but the impression

made on the youth by two of Raphael's cartoons, copied by his relation, Giulio Campi, caused him to leave his first occupation and devote himself to painting. After remaining for some time with Giulio, he went to Mantua and placed himself under Hippolite Costa. There he became intimate with Giulio Romano and his disciples. He applied himself diligently to the study of Romano, Correggio and Titian; and made such rapid progress that in a very short time he had taken his place among the greatest masters. He executed works of importance for the cities of Mantua, Parma, Modena, Reggio and Milan. His style is brilliant and vigorous. Among his literary works may be mentioned his *Pareri sopra la pintura*, an excellent book of art. He was in Madrid, and painted for Philip II.

SALA ITALIANA

72. **St. Jerome in Meditation. Full-length; life-size.** *Painted for King Philip II., and placed in the vicarial chapter of the Royal Monastery of the Escorial. Canvas: 5 ft. 11 in. by 3 ft. 11½ in.*

CANGIASI or CAMBIASO (LUCA). GENOESE SCHOOL; 1521–1585.

Cangiasi's only master was Giovanni Cambiasi, his father. But he studied the works of the great masters which embellished the public buildings of Genoa. He received a commission to paint a noble's house at the age of 15, and from that time his reputation grew rapidly. The enormous amount of work which he did in Genoa gave him such practice that he painted without making cartoons, and often with both hands at once.

"Notwithstanding much mannerism, he occasionally pleases by a clever and sound conception of nature" (Kügler). He came to Madrid in 1583, and Philip II. received him as his painter in November of that year. He died at the Royal Seat of San Lorenzo in 1585.

SALA ITALIANA

73. **Holy Family. Figures a little less than life-size.** *Canvas: 4 ft. 3 in. by 2 ft. 4 in.*

STAIRWAY

74. **A Sleeping Cupid.** *Canvas: 2 ft. 2½ in. by 2 ft. 4 in.*

75. **Lucretia.** A nude figure, lying on a couch Lucretia plunges a dagger into her bosom. More than half-length; life-size. *Collection of Charles II., Real Alcázar of Madrid. Canvas: 4 ft. by 3 ft. 11 in.* LEADING TO SALAS DE ALFONSO XII.

CENTRAL SALON: AUTORES ITALIANOS

CANTARINI (Simone), called Il Pesarese. Bolognese School: 1612–1648.

75*a*. **Holy Family.** *Canvas: 2 ft. 4 in. by 1 ft. 11 in.*

CARAVAGGIO (School of).

76. **The Prodigal Son.** *Canvas: 3 ft. 7½ in. by 4 ft. 9 in.*

77. **David, Conqueror of Goliath.** *Collection of Charles II., Real Alcázar y Palacio de Madrid. Canvas: 3 ft. 6½ in. by 2 ft. 11½ in.*

CARAVAGGIO (Imitation of). SALA ITALIANA

78. **The Entombment of Jesus.** Figures life-size. *Collection of Philip V., Palace of San Ildefonso. Canvas: 3 ft. 10 in. by 4 ft. 5 in.* EASTERN PASSAGE: BASEMENT

CARDUCCI (Bartolommeo). Florentine School: 1560–1608.

Born at Florence, and studied first under Bartolommeo Ammanati. He next went to Rome and became pupil to Frederico Guccaro. In company with his master he came to Spain, and painted in the Royal Monastery of the Escorial. He died in 1608.

79. **The Descent from the Cross.** By means of two ladders, Joseph, Nicodemus and St. John lower the sacred corpse. The Magdalen gazes on the torn feet of the Saviour, while the Virgin, on her knees, appears to suffer intense grief. Figures life-size. *Canvas: 8 ft. 3½ in. by 10½ in.* CENTRAL SALON: AUTORES ITALIANOS

80. **St. Sebastian.** Two coarse fellows are tying him to a tree. Figures entire; life-size. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 6 ft. 3 in. by 2 ft. 8½ in.*

81. **The Last Supper.** In a dining-hall of Greco-Roman architecture. Figures life-size. *Collection of Philip IV Real Alcázar y Palacio, Oratorio of the Queen. Canvas: 8 ft. 3½ in. by 7 ft. 11 in.*

CARPI (Girolamo de'). Ferrarese School: 1488 or 1501–1656.

Was an enthusiastic student of Correggio and Raphael, and formed his style from these two. In Rome he gained a great reputation. He did work for the King of France and other princes. He excelled in portraiture. One of his best portraits is that of the Archbishop Salimbeni, in Florence. He was also architect and musician.

SALA ITALIANA

82. **Portrait of a Young Man.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel:* 3 *ft.* 3 *in. by* 2 *ft.* 1 *in.*

CARRACCI (Lodovico). Eclectic Bolognese School: 1555–1619.

Born at Bologna, 1555. Studied first in the school of Prospero Fontana. Then he went to Florence, to the school of Passignano; and at Parma he studied Parmigiano and Correggio. He was the founder of the Eclectic School of Bologna. Some of his best works are in the gallery of the Academy at Bologna.

DIRECCIÓN

83. **Jesus Crowned with Thorns. Bust-size.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 1 *ft.* 7½ *in. by* 2 *ft.* 2 *in.*

CARRACCI (Agostino). Eclectic Bolognese School: 1557–1602.

He was first placed with a jeweller, but through the advice of Lodovico he became pupil to Prospero Fontana. He also studied under Domenico Tibaldi and Cornelius Cost. After spending some time in Parma and Venice, he returned to Bologna to become a teacher in the Carracci school. He assisted his brother Annibale in frescoes in the Farnese Palace at Rome. The *Communion of St. Jerome*, in the Academy at Bologna, is his best work. He did much engraving, and his prints are numerous. He died at Parma in March of 1602.

SALA ITALIANA

84. **St. Francis of Assisi. In the upper part of the picture Jesus is seen in His glory, surrounded by Angels, presenting the Saint to the Virgin.** *Canvas:* 6 *ft.* 6 *in. by* 4 *ft.* 9 *in.*

CARRACCI (ANNIBALE). ECLECTIC BOLOGNESE SCHOOL: 1560–1609.

Brother of Agostino and cousin of Lodovico. His only master was Lodovico. In his earlier works he imitated Correggio; but having visited Rome and studied the works of Raphael and Michelangelo, he developed a powerful style of his own. He painted, in the Farnese Palace at Rome, extensive frescoes, in which he was assisted by Agostino. He also did many works in Bologna. Died in Rome, 1609.

85. **A Satyr, offering to Venus a cup of wine, is being restrained by a Cupid. Sketch.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 8 in. by 12 in.* SALA ITALIANA

87. **The Virgin and the Child Jesus with St. John. Sketch of circular form.** *Collection of Philip V., Palace of San Ildefonso. Panel: diameter 11¼ in.*

88. **The Fainting Magdalen supported by two Angels. Her left hand resting on a skull. An open book before her.** *Collection of Philip V., Palace of San Ildefonso. Panel: 1 ft. 2¼ in. by 11¼ in.*

89. **The Prostration of the Saviour. Jesus comforted in his anguish by three Angels.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 6½ in. by 1 ft. 11¼ in.*

90. **The Assumption. Amazed to find the sepulchre empty, the Apostles raise their eyes to the heavens and see Mary restored upon a throne of clouds attended by angels.** *From the Royal Monastery of the Escorial. Canvas: 4 ft. 2½ in. by 3 ft. 1½ in.* SALA DE LA REINA ISABEL

91. **Landscape with Waterfall and Houses.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 11½ in. by 10 in.* SALA ITALIANA

92. **Mountainous Landscape. In the centre a huge rock with trees. To the left a cascade; to the right, in the background, a river with boats, and with people on its banks.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 3 ft. 10 in. by 5 ft. 5½ in.* RESTORATION AND SALAS OF THE NORTH-EAST

93. **Landscape.** *Canvas: 3 ft. 7½ in. by 4 ft. 10 in.*

CARRACCI (Copy of ANNIBALE).

94. **St. John in the Wilderness.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 2½ in. by 1 ft.* SALA ITALIANA

CARRACCI (School of the).

CENTRAL SALON: AUTORES ITALIANOS

95. **The Virgin and Child with St. John.** *Panel: 1 ft. 4½ in. by 1 ft.*

SALA ITALIANA

97. **St. Theresa receiving the Communion from the hands of St. Peter. Figures life-size.** *Canvas: 5 ft. 2 in. by 3 ft. 11 in.*

CASTIGLIONI (GIOVANNI BENEDETTO). GENOESE NATURALISTIC SCHOOL: 1616–1670.

This painter and engraver was born at Genoa. He studied first under Giovanni Paggi, and then under Giovanni Andrea Ferrari. He also took lessons from Van Dyck. He painted much in Rome, Venice, Naples, Parma, and Mantua, and in the last-named city he died in 1670.

SALA ITALIANA

99. **Jacob's Journey. (Genesis xxxi.) Rachel with the infant Joseph in her arms travels on horseback, followed by Jacob.** *Canvas: 3 ft. 2½ in. by 4 ft.*

CENTRAL SALON: AUTORES ITALIANOS

100. **A Concert. An old Man plays on the Harpsichord while another beats time, and a child, a woman, and a young man sing. Another youth plays the clarinet. Other musical instruments.** *Canvas: 3 ft. 6½ in. by 4 ft. 1½ in.*

SALA ITALIANA

101. **Diogenes seeking Man. He discovers by the light of a lantern a scene of confusion: animals, dead and alive, a satyr, broken earthenware, fragments of sculpture and other objects; and in the midst a man of a nature vicious as the animals.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 3 ft. 1½ in. by 2 ft. 11 in.*

CENTRAL SALON: AUTORES ITALIANOS

102. **Still Life. A Sheep's Head in a large pan, with greens, cheese and sausage.** *Canvas: 1 ft. 4 in. by 1 ft. 10½ in.*

END OF PRINCIPAL PASSAGE: WEST SIDE

103. **Embarkation of Troops. Soldiers conducting pieces of artillery, drawn by oxen, to a sandy shore, where is seen the main body of the army.** *Canvas: 1 ft. 10½ in. by 2 ft. 5½ in.*

SALA ITALIANA

104. **Elephants, mounted by Indians, in a circle. They march round a pyramid close to which is an altar in the form of a tripod, in which a fire burns.** *Collection of Carlos II., Retiro. Attributed to Lucchesino.*

END OF PRINCIPAL PASSAGE: WEST

105. **Roman Gladiators.** *Collection of Carlos II., Retiro. Attributed to Lucchesino. Canvas: 6 ft. by 5 ft. 11 in.*

106. Roman Soldiers in the Circus. *Canvas: 2 ft. 11½ in. by 5 ft. 11 in.* CENTRAL SALON: AUTORES ITALIANOS

107. Jesus Driving the Money Changers from the Temple. *Canvas: 3 ft. 3 in. by 4 ft. 4½ in.*

CATENA (VINCENZO). VENETIAN SCHOOL: Date of birth unknown. Died about 1532.

Supposed to have been a pupil of Giovanni Bellini. His most celebrated works, of his earlier style, are in the Academy of Venice. His later style is seen in *The Adoration of the Kings*, in the Manfrini Gallery; and *The Virgin with two Saints*, at Berlin.

108, Jesus giving the Keys to St. Peter. Half-length figures. *From the Monastery of the Escorial. Authenticity doubtful. Panel: 2 ft. 9½ in. by 4 ft. 4½ in.* SALA DE LA REINA ISABEL

CAVEDONE (GIACOMO). BOLOGNESE SCHOOL: 1577–1660.

Studied drawing with the Carraccis, Passarotti, and Baldi. He went to Rome and Venice with Guido Reni. In Venice he studied Titian's works. He was one of the Eclectic School who nearly approached the great naturallists of the seventeenth century.

109. The Adoration of the Shepherds. Figures life-size. *Canvas: 7 ft. 9½ in. by 5 ft. 10½ in.* CENTRAL SALON: AUTORES ITALIANOS

CERGUOZZI (MICHELANGELO). ROMAN SCHOOL: 1602–1660.

His first master is unknown, but it is generally agreed that it was a Flemish artist who first instructed him. He was a naturalistic painter. The distinguished French painter, Jacques Courtois, was his pupil.

110. The Shepherd's Hut. A man in a flesh-coloured bonnet stands in his doorway. Various animals. *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 7½ in. by 1 ft. 4 in.* SALA ITALIANA

CESSI or CESIO (CARLO). ROMAN SCHOOL: 1626–1686.

Pupil of Pietro da Cortona. His frescoes were much thought of in his day. The churches in Rome possess many of his works.

111. Time Destroying Beauty. Figures larger than life- RESTORA-

TION AND SALAS OF NORTH-EAST

size. *Collection of Carlos II., old Alcázar of Madrid. Canvas: 8 ft. 4½ in. by 7 ft. 5 in.*

CHIMENTI (JACOPO DA EMPOLI, known as). FLORENTINE SCHOOL: 1554–1640.

Commenced his career as a copyist. He studied drawing under Tommaso da S. Faidiano. He was much patronised by the Medici family. He did many altar-pieces in Florence. His colour is strong and his composition stately.

SALA ITALIANA

111*a*. **The Agony in the Garden. An Angel presents Jesus with the chalice. The three Apostles are seen further back, sleeping.** *Panel: 3 ft. 10½ in. by 3 ft. 8 in.*

CIGNAROLI (GIOVAN BETTINO). School undetermined.

Born in Verona 1706; died in 1770. Painted historical subjects.

SALA ITALIANA

112. **Mystical Subject, The Virgin enthroned, with Saints. Figures life-size.** *Collection of Carlos III., Palace of San Ildefonso. Canvas: 10 ft. 2¼ in. by 5 ft. 6½ in.*

CIGOLI (LUDOVICO CARDI, called IL). FLORENTINE SCHOOL: 1559–1613.

Studied with Santi di Tito and Alessandro Allori. He distinguished himself by his fertility of genius, and by his beautiful warm colour. Among his disciples were Gregorio Pegani, Domenico de Passignano, and Antonio Biliverti.

RESTORATION AND SALAS OF NORTH-EAST

113. **The Penitent Magdalen. Figures life-size.** *Canvas: 6 ft. 2¼ in. by 3 ft. 11 in.*

CONCA (SEBASTIANO). NEAPOLITAN SCHOOL: 1680–1764 (or 1774).

His master was Francesco Solimena. He was a naturalistic painter, and in Rome he superintended an academy for the study of the natural. Pope Clemente XI. employed him to paint in the Church of St. Clemente.

SALA ITALIANA

114. **Alexander the Great in the Temple of Jerusalem. Sketch.** *Canvas: 1 ft. 8¼ in. by 2 ft. 3¼ in.*

115. **The Idolatry of Solomon.** *Canvas: 1 ft. 9 in. by 2 ft. 3½ in.*

CORRADO (GIAQUINTO). NEAPOLITAN SCHOOL. Born in the latter part of the seventeenth century; died 1765.

He studied with Solimena and Conca, and afterwards in the Academy of St. Luke at Rome. He came to Spain in 1753 as Court Painter to Ferdinand VI., and painted in the new Palace of Madrid. He was an excellent colourist.

118. **Allegory. The Birth of the Sun. Sketch for a ceiling in a hall of the Madrid Palace.** *Canvas: 5 ft. 5½ in. by 4 ft. 6½ in.* WESTERN PASSAGE, GROUND FLOOR

120. **The Sacrifice of Iphigenia. Story of the heroic days of Greece.** *Canvas: 2 ft. 5½ in. by 4 ft.* SALA ITALIANA

121. **The Battle of Clavix. Sketch for a ceiling of the Palace of Madrid.** *Canvas: 2 ft. 6 in. by 4 ft. 5 in.*

123. **The Agony in the Garden.** *Collection of Carlos III., Palace del Buen Retiro, oratorio of the king. Companion to No. 124. Canvas: 4 ft. 9¼ in. by 3 ft. 6½ in.* EASTERN PASSAGE: BASEMENT

124. **The Descent from the Cross.** *From the same source as No. 123. Canvas: 4 ft. 9¼ in. by 3 ft. 6½ in.* WESTERN PASSAGE: BASEMENT

126. **Theological Subject. Groups of characters from the Old Testament, among clouds; to the left is seen St. Stephen.** *Canvas: 3 ft. 1⅔ in. by 4 ft. 5¼ in.*

128. **Coronation of St. Cajetan. In the lower part of the picture are represented the various acts of virtue and charity which merited this celestial reward.** *Canvas: 6 ft. 11 in. by 3 ft. 2¼ in.* SALA ITALIANA

CORRADO (Style of).

131. **The Holy Face. Two Angels bear the miraculous cloth.** *Canvas: 2 ft. 1¼ in. by 5 ft. 8¼ in.* WESTERN PASSAGE; BASEMENT

CORREGGIO (ANTONIO ALLEGRI, called). LOMBARD SCHOOL: 1494–1534.

Called IL CORREGGIO from his native town in Parma. Little is known of his youth. His first masters are supposed to have been his uncle, Lorenzo Allegri, and Antonio Bartolotti, an artist in Correggio. He was influenced by the works of Mantegna. His best works were done in oil, and are to be found in many parts of Europe, principally in the Gallery of Parma,

the Louvre, the National Gallery, London, and at Berlin.

SALA DE LA REINA ISABEL

132. **Noli me Tangere. Mary Magdalen and the Saviour. (St. John xx.)** *Presented by the Duke of Medina de las Torres to Philip IV., who bequeathed it to the Monastery of the Escorial. Panel: 4 ft. 2½ in. by 3 ft. 4 in.*

133. **The Descent from the Cross. Originality doubtful.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 3 in. by 1 ft. 6¼ in.*

SALA ITALIANA

134. **Decapitation of St. Placidus, and Martyrdom of other Saints. Originality doubtful.** *From the same source as No. 133. Panel: 1 ft. 3 in. by 1 ft. 6¼ in.*

SALA DE LA REINA ISABEL

135. **The Virgin, the Infant Jesus, and St. John.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 1 ft. 6½ in. by 1 ft. 2¼ in.*

CORREGGIO (Old Copy of).

CENTRAL SALON: AUTORES ITALIANOS

136. **Christ's Agony in the Garden. The effect of light in this picture is odd. The figure of Jesus is lighted directly from Heaven, that of the angel by the light reflected from the Saviour. The original of this picture was presented to the first Duke of Wellington by Ferdinand VII. There is a similar copy in the National Gallery, London.** *Panel: 1 ft. 4¼ in. square.*

136*a*. **Christ's Prayer in the Garden. Other old copy of the original mentioned in above note.** *Panel: 1 ft. 5½ in. by 1 ft. 5 in.*

SALA ITALIANA

136*b*. **The Halt in the Flight to Egypt. The original exists in Parma.** *From the Monastery of the Escorial. Canvas: 6 ft. 10¼ in. by 4 ft. 6½ in.*

SALA ITALIANA

137. **The Virgin of the Basket. The Holy Family.** *The original picture was presented by Charles IV. to the Prince of the Peace. It was taken to England in 1813, and bought for the National Gallery in 1825. Canvas: 1 ft. 1½ in. by 1 ft. 4½ in.*

138. **Ganymedes carried off by Jupiter. Jupiter in the form of an eagle descends and carries the youth up in his talons.** *Collection of Philip IV. Royal Alcázar and Palace of Madrid. The original picture is in Vienna. Canvas: 5 ft. 8½ in. by 2 ft. 8 in.*

STAIRCASE LEADING TO THE SALAS DE ALFONSO XII.

139. **The Legend of Leda. The original is in Berlin.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 5 ft. 4¼ in. by 6 ft. 3¼ in.*

CORTONA (Pietro Berrettini da). Roman School: 1596–1669.

Born at Cortona. His masters were, at Florence, Andrea Commodi, and at Rome, Baccio Carpi. He introduced a new and pernicious style in Rome after the disappearance of the Carraccis, Baroccio, and his disciples. He was an architect and author as well as painter. He died in Rome.

140. **The Birth of the Son of God.** *Collection of Charles III., New Palace, Madrid. On Marble: 1 ft. 7⅝ in. by 1 ft. 3½ in.* CENTRAL SALON: AUTORES ITALIANOS

142. **Festivity in Honour of Lucina and the God Pan. Figures life-size.** *Collection of Charles III., New Palace, Madrid. Canvas: 7 ft. 8¼ in. by 11 ft. 11¼ in.* EASTERN PASSAGE: BASEMENT

CRESPI (BENEDETTO). LOMBARD SCHOOL.

Born at Como, and flourished in the seventeenth century. Little is known of his life. His style is vigorous, and not wanting in elegance.

144. **Roman Charity. An old man, condemned to die of starvation in a prison, is visited by his daughter, who, inspired by pity, feeds him with the milk of her breasts. Figures life-size.** *Canvas: 6 ft. 5¼ in. by 4 ft. 8 in.* SALA ITALIANA

CRESPI (DANIELLO). LOMBARD SCHOOL: 1590–1630.

Son and pupil of Giovan Battista Crespi da Cerano. He excelled in the grouping of figures, in accuracy of expression and attitudes, and in vigorous colour.

145. **The Dead Christ supported by the Virgin. Life-size.** *Collection of Charles III, New Palace, Madrid. Canvas: 5 ft. 8¼ in. by 4 ft. 8 in.* CENTRAL SALON: AUTORES ITALIANOS

CRESPI (Style of).

146. **The Flagellation of Our Lord. Figures half-length; life-size.** *From the Escorial. Panel: 4 ft. 2¼ in. by 3 ft. 3 in.* SALA ITALIANA

DOMENICHINO (DOMENICO ZAMPIERI, called). ECLECTIC BOLOGNESE SCHOOL: 1581–1641.

Born at Bologna. First studied under Denis Calvart, and afterwards in the school of the Carraccis. Annibale Carracci employed him in the decoration of the Farnese Palace at Rome. With his friend Albani he painted in the Castle of Bassano, and returning to Rome, began the frescoes in S. Luigi de' Francesi.

The Communion of St. Jerome in the Vatican, *The Martyrdom of St. Sebastian*, in St. Maria degli Angeli, and *Diana and her Nymphs*, in the Borghese Gallery, are among his most celebrated works.

CENTRAL SALON: AUTORES ITALIANOS

147. **St. Jerome writing in the Desert, interrupted by the appearance of two angels. Figures life-size.** *Canvas: 5 ft. 11¾ in. by 4 ft. 2¼ in.*

SALA ITALIANA

148. **The Sacrifice of Abraham. The Patriarch, in the act of sacrificing his son, is checked by an angel who holds back his uplifted arm.** *Canvas: 4 ft. 9¼ in. by 4 ft. 6⅛ in.*

CENTRAL SALON: AUTORES ITALIANOS

149. **Landscape with River and Bathers.** *Canvas: 1 ft. 6¼ in. by 1 ft. 9¾ in.*

DOMENICHINO (Style of).

150. **The Tears of St. Peter.** *Collection of Philip V., Palace of San Ildefonso. On copper: 11 in. by 8 in.*

DUGHET (GASPARD), also called GASPARD POUSSIN. ROMAN SCHOOL: 1613–1675.

Brother-in-law to Nicolas Poussin and received instruction from that celebrated painter. He was eminently a landscape painter, and executed in fresco, tempera, and oil. He worked with such facility that he sometimes commenced and finished a large landscape on the same day. He died in Rome in May 1675.

ROOM AT END OF WESTERN PASSAGE. PRINCIPAL FLOOR

151. **Landscape, with Tempest effect.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 7 in. by 2 ft. 1¾ in.*

CENTRAL SALON: AUTORES ITALIANOS

152. **Landscape, with Hurricane effect; Trees and Cascades.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 2 ft. 4¾ in. by 3 ft. 2¼ in.*

DIRECCIÓN

153. **Landscape, mountainous, with River and Cascades, and the Magdalen adoring the Cross.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 2 ft. 5½ in. by 4 ft. 2½ in.*

CENTRAL SALON: AUTORES ITALIANOS

154. **Landscape.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 2 ft. 4⅛ in. by 3 ft. 1½ in.*

SALA ITALIANA

155. **Mountainous Landscape.** *Companion to No. 154. Canvas: 2 ft. 4¾ in. bv 3 ft. 2¼ in.*

FALCONE (ANGELO OR ANIELLO). NEAPOLITAN SCHOOL: 1600–1655.

Born at Naples. Was a pupil of Ribera. He painted battle scenes in the naturalistic style. He was master to Salvator Rosa.

156. **Battle.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 4 ft. 3¾ in. by 6 ft. 11¾ in.* SALA ITALIANA

157. **Combat between Turks and Christians.** *There is some doubt as to whether this and the previous picture are the work of the same artist. Canvas: 2 ft. 10½ in. by 4 ft. 2 in.* ROOM AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

FIORINI (Attributed to GIOVAN BATTISTA). BOLOGNESE SCHOOL: flourished in the latter part of the sixteenth century.

159. **Charity. A woman, with a child feeding at her breast, offers an apple to other two children. Figures life-size.** *Canvas: 4 ft. 10½ in. by 3 ft. 10 in.*

FRACANZANO (CESARE). NEAPOLITAN SCHOOL: date of birth unknown; died 1657. Was a *naturalist*, and painted historical subjects and landscapes.

160. **Two Wrestlers. Life-size. Signed.** *Canvas: 5 ft. by 4 ft. 2 in.*

FURINI (FRANCESCO). FLORENTINE SCHOOL.

Born at Florence about 1600, and died between 1646 and 1649. Supposed to have been the pupil of Passignano and Rosselli. He imitated Guido Reni Albani.

161. **Lot and his Daughters. (Genesis xix.)** *Collection of Charles III., New Palace, Madrid. Canvas: 4 ft. by 3 ft. 10½ in.* SALA ITALIANA

GAGLIARDI (FILIPPO). ROMAN SCHOOL. Known only by the signature on the following picture.

162. **Interior of the Church of St. Peter at Rome.** *Canvas: 6 ft. 10 in. by 5 ft. 1 in.* SALA ITALIANA

GENTILESCHI (ORAZIO). ECLECTIC FLORENTINE SCHOOL: 1562–1646.

Learned drawing from his brother, Aurelio Lorni.

He painted in Rome, Genoa, France and England, and died in England at 84 years of age.

SALA ITALIANA

164. **Mystical Subject. The Holy Family with Angels.** *Canvas: 8 ft. 3¾ in. by 5 ft. 6¼ in.*

165. **Moses Rescued from the Nile. Figures life-size.** *Collection of Philip IV., Pardo. Canvas: 7 ft. 10 in. by 9 ft. 1½ in.*

GENTILESCHI (ARTEMION). ECLECTIC FLORENTINE SCHOOL: 1590–1642.

Daughter of Orazio Gentileschi. She took lessons from Guido Reni. She excelled in the painting of portraits. Died in London in 1642.

166. **Portrait of a Woman. Half-length.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 11¼ in. by 1 ft. 6¼ in.*

ROTUNDA

167. **The Birth of St. John the Baptist. (Luke i.) Figures life-size.** *Collection of Charles III., New Palace, Madrid. Canvas: 5 ft. 11¾ in. by 8 ft. 4½ in.*

GERINO DA PISTOJA. UMBRIAN SCHOOL. Flourished in the late fifteenth and early sixteenth centuries.

SALAS DE ALFONSO XII.

168. **The Virgin and St. Joseph adoring the Infant Jesus.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 2 ft. ½ in. by 1 ft. 6¾ in.*

GESSI (FRANCESCO). BOLOGNESE SCHOOL: 1588–1649.

Studied under Denis Calvart and Cremonini. He imitated Guido Reni.

169. **Cupid with a dart pierces a Dove.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 3 ft. 3½ in. by 2 ft. 7 in.*

GIORDANO (LUCA). DECADENT NEAPOLITAN SCHOOL: 1632–1705.

Born at Naples. For nine years he studied under the direction of Ribera (El Spagnoletto), and then went to Rome. He visited Florence, Bologna, Parma and Venice, copying the works of the great masters, principally those of Paul Veronese. He was invited by Charles II. to come to Madrid, and he accepted the invitation. In Spain he executed an extra-

ordinary number of works. He died at Naples at the age of 73 years.

170. **Abraham Hearing the Promises of the Lord.** (Genesis xvii.) *Canvas: 2 ft. 1¾ in. by 5 ft. 10 in.*

171. **Abraham Adoring the Three Angels.** (Genesis xviii.) *Canvas: 2 ft. 1¼ in. by 5 ft. 5½ in.*

172. **Lot made Drunk by his Daughters.** (Genesis xix.) *Canvas: 1 ft. 11½ in. by 5 ft.* SALA ITALIANA

173. **The Sacrifice of Abraham.** Imitation of Salvator Rosa. *Collection of Charles III., New Palace, Madrid. Canvas: 2 ft. 8¾ in. by 3 ft. 11½ in.* ROOM AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

175. **Hagar and Ishmael abandoned.** (Genesis xxi.) *Canvas: 3 ft. by 2 ft. 4½ in.*

176. **Isaac and Rebekah.** (Genesis xxiv.) *Canvas: 2 ft. 8¾ in. by 3 ft. 11½ in.* EASTERN PASSAGE: BASEMENT

177. **Jacob's Journey to the Land of Canaan.** (Genesis xxxi.) *Collection of Charles III., New Palace, Madrid. On copper: 1 ft. 11 in. by 2 ft. 8¾ in.* SALA ITALIANA

179. **The Canticle of the Prophetess.** Mary the sister of Aaron and all the women of Israel are chanting the thanksgiving to the Lord after the passage across the Red Sea. (Exodus xv.) *Collection of Charles III., New Palace, Madrid. On copper: 1 ft. 10½ in. by 2 ft. 8¾ in.*

179*a*. **The Defeat of Sisera.** (Judges iv.) Sketch. *Canvas: 3 ft. 3¾ in. by 4 ft. 2¾ in.* EASTERN PASSAGE: BASEMENT

180. **Samson Struggling with the Lion.** (Judges xiv.) *Collection of Charles III., New Palace, Madrid. Canvas: 3 ft. 1 in. by 4 ft. 7¼ in.* SALA ITALIANA

182. **David, Conqueror of Goliath.** A soldier contemplating him. *Canvas: 3 ft. 1 in. by 3 ft. 5 in.* EASTERN PASSAGE: BASEMENT

183. **Bathsheba in the Bath, assisted by her Maids.** King David contemplates her from the roof. "And it came to pass in an evening-tide, that David arose from his bed, and walked upon the roof of the king's house: and from the roof he saw a woman washing herself; and the woman was very beautiful to look upon." (2 Samuel xi.) *Collection of Charles III., New Palace, Madrid. Canvas: 7 ft. 1¼ in. by 6 ft. 10½ in.* ROTUNDA: ENTRANCE

185. **The Prudent Abigail.** (1 Samuel xxv.) *Collection of Charles III., New Palace, Madrid. Canvas: 7 ft. by 11 ft. 9 in.* CENTRAL SALON: AUTORES ITALIANOS

188. **Joseph's Dream.** *Panel: 2 ft. by 1 ft. 6½ in.*

191. **The Holy Family.** Imitation of Raphael. *Collection of Isabel Farnese. Circular panel: diameter 3 ft. 1¾ in.* SALA ITALIANA

CENTRAL SALON: AUTORES ITALIANOS

192. **The Holy Family. Imitation of Raphael.** *Panel: 2 ft. by 1 ft. $6\frac{1}{2}$ in.*

193. **The Virgin and Child, with St. John.** *Canvas: 2 ft. $6\frac{1}{2}$ in. by 3 ft. $1\frac{3}{4}$ in.*

SALA ITALIANA

194. **The Kiss of Judas. Imitation of the Flemish style.** *Collection of Isabel Farnese, San Ildefonso. On copper: 1 ft. $4\frac{3}{4}$ in. by 2 ft. $1\frac{3}{4}$ in.*

195. **Pilate washing his Hands.** *Companion to No. 194. On copper: 1 ft. $4\frac{3}{4}$ in. by 2 ft. $1\frac{3}{4}$ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

196. **St. Peter Repenting his Sin.** *Canvas: 2 ft. $2\frac{1}{2}$ in. by 2 ft. $3\frac{1}{4}$ in.*

197. **Jesus Bearing the Cross. Bust; life-size.** *Canvas: 2 ft. 6 in. by 2 ft. $3\frac{3}{4}$ in.*

SALA ITALIANA

199. **The Arrival of the Holy Spirit in Tongues of Fire. (Acts of the Apostles ii.)** *Collection of Charles III., New Palace, Madrid. Canvas: 1 ft. 11 in. by 2 ft. 7 in.*

WESTERN PASSAGE: BASEMENT

200. **The Assumption.** *Collection of Charles III., New Palace, Madrid. Canvas: 1 ft. 11 in. by 2 ft. 7 in.*

ROOM AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

201. **St. Jerome, in Prayer, contemplating in ecstasy the Final Judgment.** *Canvas: 1 ft. $11\frac{3}{4}$ in. by 2 ft. $7\frac{1}{2}$ in.*

202. **St. Anthony with the Infant Jesus. Figures life-size.** *Canvas: 3 ft. 11 in. by 3 ft.*

CENTRAL SALON: AUTORES ITALIANOS

203. **St. Rosalie in Contemplation.** *Collection of Charles III., Palace of San Ildefonso. Canvas: 2 ft. $7\frac{1}{2}$ in. by 2 ft. 1 in.*

204. **St. Agatha. Life-size bust.** *Collection of Charles III., New Palace, Madrid.*

SALA ITALIANA

205. **St. Francis Adoring Jesus. Has a crucifix in his right hand. At his left are various emblems.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. $1\frac{3}{4}$ in. by 2 ft. $3\frac{3}{4}$ in.*

EASTERN PASSAGE: BASEMENT

206. **Mystical Subject. A saint saved from a shipwreck through the mediation of the Virgin.** *Collection of Charles III., New Palace, Madrid. Canvas: 2 ft. by 2 ft. 6 in.*

ROTUNDA

207. **Capturing a Fortress. Figures life-size.** *Canvas: 7 ft. $7\frac{1}{2}$ in. by 11 ft. $1\frac{3}{4}$ in.*

SALA ESPAÑOLA

208. **Battle of St. Quentin.** *Sketch for one of the frescoes of the principal stairway of the Royal Monastery of the Escorial. Canvas: 1 ft. $8\frac{1}{2}$ in. by 5 ft. $5\frac{1}{2}$ in.*

SALA ITALIANA

209. **The Taking of St. Quentin.** *Also a sketch for the same fresco Canvas: 1 ft. $8\frac{1}{2}$ in. by 5 ft. $5\frac{1}{2}$ in.*

211. **Allegory of Peace. Probably the work of Rubens. Figures life-size.** *Collection of Charles III., Nev Palace, Madrid. Canvas:* 10 *ft.* 11¼ *in. by* 13 *ft.* 5½ *in.* CENTRAL SALON: AUTORES ITALIANOS

213. **Allegory. Figures life-size.** *Acquired by Philip V. Canvas:* 6 *ft.* 3½ *in. by* 2 *ft.* 6 *in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

216. **The Flower Goddess.** *Collection of Charles III., Palacio del Retiro. Canvas:* 5 *ft.* 6 *in. by* 3 *ft.* 5 *in.*

218*a*. **The Death of the Centaur Neso.** *Canvas:* 3 *ft.* 8½ *in. by* 2 *ft.* 6¾ *in.*

219. **Perseus, Conqueror of Medusa, presenting himself at the Banquet of the Gorgons.** *Canvas:* 7 *ft.* 3 *in. by* 2 *ft.* 11½ *in.* EASTERN PASSAGE: BASEMENT SECRETARIA

221. **Andromeda Chained to the Rock. Imitation of the Venetian School.** *Canvas:* 2 *ft.* 6¼ *in. by* 2 *ft.* 1 *in.* SALA ITALIANA

226. **Aeneas Fleeing from Troy: he carries his father Anchises on his shoulders and is followed by his wife and his son Ascanius. (Virgil, Aeneid, Bk. ii.)** *Collection of Charles III., New Palace of Madrid. Canvas:* 9 *ft.* 1 *in. by* 4 *ft.* 1 *in.* WESTERN PASSAGE: BASEMENT

231. **Portrait of Charles II. on Horseback.** *Collection of Charles III., Buen Retiro. Canvas:* 2 *ft.* 7½ *in. by* 1 *ft.* 11¾ *in.* SALA ITALIANA

232. **Portrait of Mary Anne of Newbourg, second wife of Charles II., on horseback.** *Companion to No.* 231, *and from the same source. Canvas:* 3 *ft.* 6½ *in. by* 1 *ft.* 11¾ *in.*

233. **Portrait of a Cardinal. Imitation of Rembrandt's style. Life-sized bust.** *Canvas:* 2 *ft.* 5¼ *in. by* 2 *ft.*

GIORGIONE (GIORGIO BARBARELLI, commonly called). VENETIAN SCHOOL: 1477–1511.

Was born near Castelfranco about 1477. He studied under Giovanni Bellini at the same time as Titian. His colour was on a par with Titian, and he shared with that great master the supremacy in the art of making the canvas live and breathe. Pictures that can be with certainty assigned to Giorgione are very rare. He died at the age of 33 years.

236. **Mystical Subject. The Infant Jesus, in the lap of the Virgin, receives from St. Bridget an offering of flowers. Figures half-length.** *This precious panel is considered, by many* SALA DE LA REINA ISABEL

learned critics, the work of Titian. It was given by Philip IV. to the Monastery of the Escorial, from whence it came to this gallery. Panel: 2 ft. 9½ in. by 4 ft. 2¾ in.

GIULIO ROMANO (GIULIO PIPPI, commonly called). ROMAN SCHOOL: 1499–1546.

This most distinguished of Raphael's pupils was born at Rome. He was employed by Raphael in the Vatican, and on the death of his master helped to complete several of his unfinished frescoes. In 1524 he went to Mantua to enter the service of Duke Federigo Gonzaga, and in Mantua he had a great number of pupils. He painted both in fresco and in oil, and was a celebrated engineer and architect.

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237. **The Holy Family.** *Collection of Philip V., Palace of San Ildefonso. Panel: 1 ft. 6¾ in. by 1 ft. 2½ in.*

GRECO (DOMENICO THEOPOCUPULI or THEOPOCOPULO, called "EL GRIEGO" or). VENETIAN SCHOOL: 1548–1625.

Was born in Greece, and left his native country to study under Titian at Venice. In 1577 he was established in Toledo, where he commenced to paint one of his best works, *The Stripping of Christ*, in the sacristry of the Cathedral. His early works were in the style of Titian, but his later productions partake of the fantastic and supernatural. He died at 77 years of age.

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238. **Portrait of a Man. Life-size bust.** *Canvas: 1 ft. 6 in. by 1 ft. 4¾ in.*

239. **Jesus Christ, Dead, in the Arms of the Eternal. Figures life-size.** *Purchased by Ferdinand VII. in 1832. Canvas: 9 ft. 9 in. by 5 ft. 9¾ in.*

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240. **Portrait of a Doctor. Half-length; life-size.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 3 ft. by 2 ft. 6¾ in.*

241. **Portrait of D. Rodrigo Vázquez, President of Castile. Life-size bust.** *Canvas: 2 ft. by 1 ft. 4¼ in.*

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242. **Portrait of a Man. Life-size bust.** *Canvas: 2 ft. 7½ in. by 2 ft. 1¾ in.*

243. **Portrait of a Man. Life-size bust.** *Canvas: 2 ft. 1 in. b 1 ft. 7¾ in.*

244. **Portrait of a Man. Life-sized bust.** *Canvas: 2 ft. 1¼ in. by 1 ft. 7 in.* SALA ESPAÑOLA

245. **Portrait of a Man. Life-sized bust.** *Canvas: 2 ft. 3¼ in. by 2 ft.*

246. **Portrait of a Man. Life-sized bust.** *Canvas: 2 ft. 1¾ in. by 1 ft. 9½ in.* CENTRAL SALON: AUTORES ESPA-NOLES

247. **St. Paul. His left hand rests on a book. Life-sized bust.** *This picture was in the old Alcázar and Palace of Madrid in 1734. Canvas: 2 ft. 3¼ in. by 1 ft. 9¾ in.* SALA ESPAÑOLA

GUERCINO (Giovanni Francesco or Giafrancesco Barbieri, called Il). Eclectic Bolognese School: 1591–1666.

Guercino was born at Cento, near Bologna, in February 1591. He was a follower of the style of the Carracci school. His earlier works are better than those of his later period, for he sacrificed his own powerful style to an insipid and fastidious mannerism. He died at Bologna in 1666.

248. **St. Peter in Prison being Liberated by an Angel. Half-length figures; life-size.** *Collection of Charles III., New Palace of Madrid. Canvas: 3 ft. 5 in. by 4 ft. 5 in.* SALA DE LA REINA ISABEL

249. **Susannah and the Elders. Figures life-size.** *From the Escorial. Canvas: 5 ft. 8¼ in. by 6 ft. 8¾ in.* SALA ITALIANA

250. **St. Augustin meditating upon the Trinity, with a book in his hand. At his side an angel in the form of a child appears to demonstrate to him the absurdity of wishing to embrace with his intelligence this inscrutable mystery. Figures life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 6 ft. by 5 ft. 4¾ in.*

251. **The Magdalen in the Desert. In contemplation, gazing at a crucifix. Half-length; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 11 in. by 3 ft. 3 in.* CENTRAL SALON: AUTORES ITALIANOS

252. **Painting. Represented in a young woman with palette and brushes in her hand, and seated before a canvas, turning her head to observe an old man who has a compass and a mirror upon the table. Half-length figures; life-size.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Saved from the fire of 1734. Canvas; 3 ft. 7½ in. by 4 ft. 10 in.*

253. **Disinterested Love. Cupid emptying a purse.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 3 ft. 2½ in. by 2 ft. 5¼ in.* SALA ITALIANA

CENTRAL SALON: AUTORES ITALIANOS

254. **Diana. Life-size bust.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 8½ in. by 1 ft. 5½ in.*

GUERCINO (Copy of).

WESTERN PASSAGE: BASEMENT

255. **The Marriage of St. Catherine. Figures life-size.** *Canvas: 3 ft. 2¼ in. by 2 ft. 4 in.*

GUERCINO (School of).

ROOM AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

256. **St. John the Baptist with the cross of reeds, and in both hands the ribbon with *Agnus Dei.* Half-length; life-size.** *Canvas: 2 ft. 1¼ in. by 1 ft. 7¾ in.*

GUIDO (GUIDO RENI, commonly called). ECLECTIC BOLOGNESE SCHOOL: 1575–1642.

Born at Calvenzuno, near Bologna, and studied first under Denis Calvart, and afterwards in the school of the Carraccis. He first painted in the vigorous manner of Caravaggio, but this soon gave place to a style more simple and natural. And again, in his later works, his style was changed for an insipid idealism of form, with silvery grey and greenish tones. He died in Bologna, and was buried in the Church of San Domenico.

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257. **Lucretia. Life-sized bust.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 3¼ in. by 1 ft. 10 in.*

258. **Cleopatra. Half-length; life-size.** *Canvas: 3 ft. 7 in. b 3 ft. 1½ in.*

CENTRAL SALON: AUTORES ITALIANOS

259. **The Virgin seated with the Infant Jesus.** *From the Monastery of the Escorial, to which it was sent by Philip IV. Canvas: 6 ft. 10½ in. by 4 ft. 5½ in.*

260. **St. Sebastian. Tied to the trunk of a tree and transfixed by an arrow, he turns his eyes heavenwards. Almost full-length; life-size. Moon effect.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 5 ft. 6¼ in. by 4 ft. 3¾ in.*

CENTRAL SALON: ANTORES ITALIANOS

261. **The Apostle James. Half-length; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 4 ft. 4½ in. by 2 ft. 10¾ in.*

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262. **The Assumption.** *Collection of Charles II., Royal Palace of Madrid. Panel: 2 ft. 6 in. by 1 ft. 7¾ in.*

263. **The Martyrdom of St. Apollonia.** *Companion to No.* 264. *Collection of Philip IV., Royal Alcázar and Palace of Madrid. On copper:* 11 *in. by* 7¾ *in.* SALA ITALIANA

264. **St. Apollonia after the Martyrdom, in Prayer.** *Companion to No.* 263, *and from the same source. Ou copper;* 11 *in. by* 7 *in.*

265. **St. Mary Magdalen. Bust with hands; life-size.** *Collection of Isabel Farnese, Palace of San Ildefónso. Canvas:* 2 *ft.* 5¼ *in. by* 2 *ft.* CENTRAL SALON: AUTORES ITALIANOS

266. **St. Jerome in the Desert, Reading. Life-sized bust.** *Canvas:* 2 *ft.* 1¼ *in. by* 1 *ft.* 9¾ *in.* SALA ITALIANA

267. **Portrait of a Young Woman. Life-sized bust.** *Collection of Philip IV., Royal Aleázar and Pulace of Madrid. Canvas:* 2 *ft.* 7½ *in. by* 2 *ft.* CENTRAL SALON: AUTORES ITALIANOS

268. **St. Peter. Bust with hands; life-size.** *From the Escorial, where it was sent by Philip IV. Canvas:* 2 *ft.* 5¾ *in. by* 1 *ft.* 11½ *in.*

269. **St. Paul. Bust with hands; life-size.** *Companion to No.* 268, *and from the same source. Canvas:* 2 *ft.* 5¾ *in. by* 1 *ft.* 11½ *in.* SALA ITALIANA

270. **St. Paul, Writing. Bust with hands; life-size.** *Canvas:* 2 *ft.* 1¼ *in. by* 1 *ft.* 7¼ *in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

271. **Study of a Head; an Old Man, reading.** *Canvas:* 2 *ft.* 1 *in. by* 1 *ft.* 6¾ *in.*

GUIDO (Style of).

272. **Study of a Head for an Apostle.** *Canvas:* 1 *ft.* 11½ *in. by* 1 *ft.* 6 *in.*

272*a*. **Head of a Woman. Bust.** *Collection of Philip V., Palace of San Ildefonso, in the Inventory of which it figured under the title "Head of Ariadne." Canvas:* 1 *ft.* 9¾ *in. by* 1 *ft.* 7 *in.* EASTERN PASSAGE: BASEMENT

GUIDO (Copy of).

274. **Lucretia. Full-length; life-size.** *Canvas:* 7 *ft.* 1 *in. by* 4 *ft.* 9¼ *in.* WESTERN PASSAGE: BASEMENT

275. **Judith with the Head of Holofernes. Full-length; life-size.** *Canvas:* 6 *ft.* 9½ *in. by* 4 *ft.* 4½ *in.*

275*a*. **The Virgin in Contemplation. Bust with hands; life-size.** *Canvas:* 2 *ft.* 2½ *in. by* 1 *ft.* 9 *in.* EASTERN PASSAGE: BASEMENT

275*b*. **Head of the Archangel St. Michael. Life-size.** *Canvas:* 1 *ft.* 4¼ *in. by* 1 *ft.* ¾ *in.* WESTERN PASSAGE: BASEMENT

GUIDO (School of).

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276. **The Grave of Jesus visited by two Apostles, to whom an Angel announces the Resurrection.** *On copper: 1 ft. 6¼ in. by 1 ft. 3¼ in.*

277. **A Holy Martyr. Half-length female figure; life-size.** *Canvas: 3 ft. 2 in. by 2 ft. 5¼ in.*

JOLI DE DIPI (Antonio). School undetermined.

Born at Modena, and flourished in the seventeenth century. He executed works for the theatres in Germany, England and France, and was painter to Charles III., then King of Naples.

RESTORATION AND SALAS OF THE NORTH-EAST

279*a*. **The Embarkation of Charles III., in Naples, when he came to secure the Crown of Spain. Signed.** *Companion to the following. Canvas: 4 ft. 3 in. by 6 ft. 8 in.*

279*b*. **The same Scene viewed from the Sea. Signed.** *Companion to No. 279a. Canvas: 4 ft. 3 in. by 6 ft. 8 in.*

LANFRANCHI or LANFRANCO (Il Cavaliere Giovanni di Stefano), Decadent Lombard School: Born at Parma in 1581 or 1582, and died in 1647.

He studied first under Agostino, and then under Annibale Carracci. In Rome he was well patronised by Pope Paul V. He died at Rome. Art, in the hands of this painter, degenerated into a mere mechanism through his desire to produce effects by purely superficial means; by violent contrasts of light and shade and groupings, suggested more by the precepts of the school than by the nature of the subject.

280. **The Obsequies of Julius Cæsar. In the middle of the picture is raised a funeral pile of cedar trunks, surrounded by vases containing balsams and perfumes. Upon this is placed the corpse of Julius Cæsar. At foot gladiators are combating, while the priests set fire to the heap in the presence of a great multitude. Figures life-size.** *Collection of Charles II., Retiro. Canvas: 10 ft. 10½ in. by 15 ft. 10¼ in.*

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283. **Roman Sham-battle. Representing a naval combat.** *Collection of Philip III., Pardo. Canvas: 5 ft. 10½ in. by 11 ft. 9 in.*

284. **Presages.** A Roman Emperor, accompanied by his attendants, consults the entrails of the sacrificed victims. *Collection of Philip III., Pardo. Canvas: 5 ft. 10½ in. by 11 ft. 9 in.*

LANFRANCO (School of).

286. **Triumphal Entrance of Constantine into Rome.** *Dominici attributed this picture to Domenico Garginoli, pupil of Aniello Falcone. Canvas: 5 ft. by 11 ft. 6½ in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

LEONE (ANDREA DI). NEAPOLITAN SCHOOL: 1596–1675.

Born at Naples, and studied with Belisario Corenzio and Salvator Rosa. He imitated the style of Aniello Falcone, master of Salvator Rosa. Died at Naples, nearly 80 years of age.

287. **Landscape, with Jacob and the Angels.** (Genesis xxxii.) *Saved from the fire of the old Alcázar of Madrid in 1734. Canvas: 3 ft. 2½ in. by 4 ft. ¾ in.* SALA ITALIANA

LOTTO (LORENZO). VENETIAN SCHOOL: Born at Theviso about 1480, and died about the middle of the sixteenth century.

It is believed that he first studied with Giovanni Bellini; but the influence of Giorgione and Palma the elder are clearly seen in his works. His colour is eminently Venetian. As a portrait-painter he had few equals in his day.

288. **A Marriage. Figures half-length.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Attributed to Palma in the Inventory of 1666. Saved from the fire of 1734. Canvas: 2 ft. 3½ in. by 2 ft. 8¾ in.* SALA DE LA REINA ISABEL

LUINI or DI LUVINO (BERNARDINO). LOMBARD SCHOOL:

Born at Luino, on the shore of the Lago Maggiore, in Lombardy, about 1460, and was still living in 1530. Little is known of his biography. He is supposed to have been a pupil of the Milanese painter Stefano Scotto, and he may have received lessons from Leonardo da Vinci. His works are characterised by tenderness and purity. His figures are sweet and gracious. But the construction of his compositions

is not good. He showed to best advantage in his frescoes.

SALA DE LA REINA ISABEL

289. **The Infant Jesus and St. John, kissing.** *Copy, or reproduction of the two infants of the picture No. 290. Panel:* 11¾ *in. by* 14½ *in.*

SALA ITALIANA

290. **The Holy Family. The Infant Jesus and St. John, seated on the grass, are embracing and kissing. The Virgin contemplates them from the right; and St. Joseph, leaning on his staff, watches them with happy countenance.** *Sent by Philip IV. to the Royal Monastery of the Escorial, from whence it came to the Museum. Panel:* 3 *ft.* 3 *in. by* 2 *ft.* 8¼ *in.*

SALA DE LA REINA ISABEL

291. **The Daughter of Herodias, presenting the tray for the reception of the head of the Precursor. Figures half-length and less than life-size.** *Collection of Charles II., Royal Alcázar of Madrid. Panel:* 2 *ft. by* 2 *ft.* 6½ *in.*

MALOMBRA (Pietro). Venetian School: 1556–1618.

He excelled principally in the treatment of subjects from the modern history of his country; and in portraiture.

CENTRAL SALON: AUTORES ITALIANOS

292. **The Hall of the College of Venice.** *Canvas:* 5 *ft.* 6½ *by* 6 *ft.* 11½ *in.*

MANETTI (Rutilio). Decadent Florentine School: 1571–1637.

Born at Siena. Was a pupil of Francesco Vanni, but he imitated Caravaggio.

SALA ITALIANA

293. **The Miracle of St. Margaret.** *From the Escorial. Canvas:* 4 *ft.* 7 *in. by* 3 *ft.* 5 *in.*

MANFREDI (Bartolommeo). Roman School: 1580–1617.

Studied first with Christofana Ronculli, and then perfected himself in copying and studying the works of Caravaggio. His drawing is faulty, but his colour vigorous.

CENTRAL SALON: AUTORES ITALIANOS

294. **An armed Soldier carries on a tray the Head of St. John the Baptist. Half-length; life-size.** *Canvas:* 4 *ft.* 3¾ *in. by* 3 *ft.* 1 *in.*

MANTEGNA (ANDREA). VENETIAN SCHOOL: 1431–1506.

Born either in Padua or Vincenza. Was adopted by Francesco Squarcione. This artist imbued the youth with a love for ancient classic art by bringing before him old paintings, vases, fragments of sculpture, &c., which he had collected in his travels. At 25 years of age the ungrateful Mantegna abandoned his master and adopted father to become a member of the family of Jacopo Bellini, whose daughter he married. He died in Mantua. His works reveal his zealous study of the antique. His style is somewhat severe, but his drawing is correct and his execution remarkably vigorous. He was painter, engraver, sculptor, poet and architect.

295. **The Death of the Virgin.** *Collection of Charles III., Palace of San Ildefonso. Panel: 1 ft. 9 in. by 1 ft. 4½ in.* SALA DE LA REINA ISABEL

MARATTI (CARLO, also called IL CAVALIERE MARATTA). ROMAN SCHOOL: 1625–1713.

He went to Rome while very young, and there received the distinguished patronage of six successive Popes of his time. His works are characterised more by the absence of prominent defects than by excellent qualities. He died in Rome.

297. **Hagar with Ishmael in the Wilderness.** *Canvas: 1 ft. 10½ in. by 1 ft. 6½ in.* SALA ITALIANA

MARATTI (Style of).

298. **Flora. Figure more than half-length; life-size.** *Canvas: 4 ft. 3 in. by 3 ft. 2 in.*

MARIO DE' FIORI (MARIO NUZZI, called). ROMAN SCHOOL: Born, according to some, at Parma, and to others at Rome, in 1603; died 1673.

Pupil of his uncle, Tommaso Salini, and, like his master, he excelled in painting flowers.

299. **Flowers.** *Canvas: 2 ft. 9 in. by 5 ft. ½ in.* PRINCIPAL STAIRWAY

300. **Flowers.** *Canvas: 2 ft. 6¾ in. by 5 ft. 3½ in.*

301. **Flowers.** *Canvas: 2 ft. 9 in. by 5 ft. 1½ in.* SALA ITALIANA

PRINCIPAL STAIRWAY

302. **Flowers.** *Canvas: 3 ft. 7¼ in. by 2 ft. 3½ in.*

SALA ITALIANA

302*a*. **Flowers.** *Canvas: 2 ft. 9 in. by 5 ft.*

PRINCIPAL STAIRWAY

303. **Flowers.** *Canvas: 2 ft. 8½ in. by 5 ft.*

MASSIMO STANZIONI (IL CAVALIERE). NEAPOLITAN SCHOOL: 1585–1656.

Born at Naples. First a pupil of Lanfranci, and afterwards went to Rome to study and copy Annibale Carracci. He became an admirer of Guido Reni, whom he tried to imitate.

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306. **The Vision of Zacharias. (St. Luke i.) Figures life-size.** *Collection of Charles II., Retiro. Canvas: 6 ft. 1¼ in. by 10 ft. 11½ in.*

307. **St. John the Baptist, Preaching in the Desert. Life-size.** *Collection of Charles II., Retiro. Canvas: 6 ft. 1 in. by 10 ft. 10½ in.*

308. **The Beheading of St. John the Baptist; figures life-size.** *From the same source as the previous two. Canvas: 6 ft. by 8 ft. 4½ in.*

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309. **St. Jerome, Writing. Half-length; larger than life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 4 ft. 2½ in. by 5 ft.*

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310. **Sacrifice to Bacchus.** *Collection of Philip IV., Royal Alcázar of Madrid. Canvas: 7 ft. 8½ in. by 11 ft. 7½ in.*

MASSIMO (Style of).

311. **Abraham Repudiating Hagar. Half-length; figures life-size.** *Canvas: 3 ft. 11 in. by 4 ft. 10 in.*

MIGLIARA (GIOVANNI). GENOESE SCHOOL: Died about 1834. The date of his birth is unknown, but he was probably born in Milan. He painted landscapes and perspectives.

312. **Perspective Interior of the Cloister of St. Paul, near Pavia.** *Purchased for this Gallery by Ferdinand VII. in 1829. Canvas: 2 ft. 5¼ in. by 1 ft. 11 in.*

MORAZZONE (PIER FRANCESCO MAZZUCCHELLI, called IL CAVALIERE). LOMBARD SCHOOL: 1571–1626.

When a boy he went to Rome to study the works of

Gaudenzio. He received many commissions from the Pontifical Court. He next began to study Raphael and Michelangelo. Afterwards he went to Venice under the influence of Titian and Tintoretto, and returned to his native town with a style full of grandeur and vigour. He died at 55 years of age.

313. **The Death of Lucretia. Half-length figure; life-size.** *Canvas: 4 ft. by 3 ft. 3½ in.* EASTERN PASSAGE: BASEMENT

MORONI or MORONE (GIOVAN BATTISTA). VENETIAN SCHOOL: Born about 1525; died 1578.

He studied first with Alessandro Bonvicino and painted portraits chiefly. These lack the grace and majesty of Titian, but are full of truth, life and individuality. His best portraits are in Venice.

314. **Portrait of a Venetian Captain. More than half-length; life-size.** *Collection of Charles II., Royal Alcázar of Madrid. Canvas: 3 ft. 10½ in. by 2 ft. 11½ in.* CENTRAL SALON: AUTORES ITALIANOS

NANI (JACOPO). NEAPOLITAN SCHOOL: Flourished in the eighteenth century. He painted landscapes, fruits, and flowers.

315. **Dead Game. A Hare and two Partridges.** *Canvas: 2 ft. 2 in. by 1 ft. 6 in.* SALA ITALIANA

316. **Dead Game. A Partridge and a Goose suspended from a branch. Other birds on the ground.** *Canvas: 2 ft. 4 in. by 1 ft. 6¾ in.* SALA ITALIANA

317. **Dead Game. A Hare and various Birds at the foot of a tree, beside a hat.** *Canvas: 2 ft. 4 in. by 1 ft. 6¾ in.*

318. **Barnyard attacked by a Fox.** *Canvas: 4 ft. 2½ in. by 3 ft. ½ in.*

PADOVANINO (ALESSANDRO VAROTARI, called IL). VENETIAN SCHOOL: 1590–1650.

Born at Padua. At an early age he went to Venice, and studied the works of Titian and Paul Veronese. He excelled in painting children. He was also a good landscape painter. He is distinguished more for beauty of colour than correctness of form.

CENTRAL SALON: AUTORES ITALIANOS

319. **Orpheus. Full-length figure.** *Collection of Charles II., Royal Castle of Madrid. Canvas: 5 ft. 4½ in. by 3 ft. 6 in.*

PEGANO (MICHELE). NEAPOLITAN SCHOOL: Born at Naples, date unknown, and died about 1730. He painted landscapes. "His colour is fresh and pleasing."

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320. **Landscape. Mountains, with Ruins. Effect of rising sun.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: ft. 6 in. by 2 ft. 9¾ in.*

321. **Landscape. Woodland, with river, and people in a boat. Sunset effect.** *From same source as No. 320. Canvas: 1 ft. 6 in. by 2 ft. 8¾ in.*

PALMA (JACOPO), called PALMA IL VECCHIO, to distinguish him from his nephew, Jacopo Palma Il Giovane. VENETIAN SCHOOL: Born about 1480, and died about 1548.

He may have been a pupil of Giovanni Bellini. It is certain that he was condisciple and rival of Titian and Giorgione, and friend of Lorenzo Lotto. He developed their styles. In his earlier works his heads partake of a certain severity of expression. The figures of his transition style are restful and charming, and his ultimate style places him on a level with Titian for the softness and ease of his pencil and the splendour of his tints. The following picture is a good example of this ultimate style.

CENTRAL SALON: AUTORES ITALIANOS

322. **The Adoration of the Shepherds.** *Panel: 3 ft. 10½ in. by 5 ft. 5½ in.*

PALMA, GIOVANE (JACOPO PALMA). NATURALISTIC VENETIAN SCHOOL: 1544–1628.

Was a pupil of his father Antonio, and formed his style in contemplating the works of the Venetian masters. As *protégé* of the Duke of Urbino he went to Rome, where he remained for ten years. His canvases reveal many indications of genuine talent, combined with arbitrary and mechanical methods.

323. **The Marriage of St. Catherine of Alexandria. Half-length figures; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft 9½ in. by 4 ft. 10¾ in.*

324. **David, Conqueror of Goliath.** (1 Kings xviii.) **Figures life-size.** *From the Escorial. Canvas: 6 ft. 8¾ in. by 10 ft. 10½ in.*

325. **The Conversion of Saul.** (Acts of the Apostles ix. 1–7.) **Figures life-size.** *Companion to No. 324, and from the same source. Canvas: 6 ft. 8¾ in. by 10 ft. 10½ in.*

PANINI (GIO. PAOLO). ROMAN SCHOOL: 1691–1764 or 1768.

Born at Piacenza, and in that town studied architecture and perspective. In Rome he took lessons in painting from Andrea Lucatelle and Benedetto Luti. He cultivated landscape and perspective, and painted beautiful decorations for several theatres. He possessed a fertile imagination, and was pleasing and variegated in his compositions; but he lacked truth and vigour of colour.

ROOM AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

326. **Ruins of Architecture and Sculpture, with various figures.** *Canvas: 1 ft. 6¾ in. by 2 ft. 1 in.*

327. **Landscape with Ruins.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 6 in. by 1 ft. 2½ in.*

CENTRAL SALON: AUTORES ITALIANOS

328. **Landscape with Ruins of a Corinthian Temple.** *Canvas: 2 ft. ½ in. by 1 ft. 6¾ in.*

329. **Landscape with Ruins.** *Companion to No. 328. Canvas: 2 ft. ½ in. by 1 ft. 6¾ in.*

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330. **Jesus arguing with the Doctors. The scene takes place under the transept of a spacious Greco-Roman temple whose arches are supported by great Ionic pillars of jasper.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 1½ in. by 1 ft. 9¾ in.*

331. **Jesus Driving the Traders from the Temple.** *Companion to and from the same source as No. 330. Canvas: 1 ft. 1½ in. by 1 ft. 9¾ in.*

PARMIGIANO or PARMIGIANINO (FRANCESCO MAZZUOLA or MAZZOLA, commonly called IL). LOMBARD SCHOOL: 1503–1540.

Born at Parma. After the death of his father he was brought up by his two uncles, Michele and Pietro Llario, who were both painters. He became an imitator of Correggio's style. After acquiring some

fame in his native country he went to Rome, and was there during the sack of that city by the troops of Charles V. in 1527. He died at Casal Maggiore, in Cremona. He was at his best in portraiture. As a colourist his tones are strong and warm. He did some engraving.

SALA DE LA REINA ISABEL

332. **Portrait of an unknown man: probably Lorenzo Cibo, cousin of Clement VII. and Captain of the Guard. Figures more than half-length; life-size.** *Companion to No.* 333. *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Panel:* 4 *ft.* 3¾ *in. by* 3 *ft.* 2 *in.*

333. **Portrait of a Lady with three Children: probably Riccardo Malaspina, wife of Lorenzo Cibo. Figures life-size.** *Companion to and from the same source as No.* 332. *Panel:* 4 *ft.* 2 *in. by* 3 *ft.* 1⅝ *in.*

SALA ITALIANA

334. **Cupid making his Bow. Represented whittling a lath of wood, and trampling under his feet some books. At his feet are two other *Amorini.* Figures life-size. Repetition of a picture in the Belvedere Gallery in Vienna, which was anciently attributed to Correggio.** *Collection of Philip IV., Royal Alcázar of Madrid. Attributed to Correggio in the Inventory of* 1666. *Saved from the fire of* 1734. *Canvas:* 4 *ft.* 9⅝ *in. by* 2 *ft.* 1¼ *in.*

SALA DE LA REINA ISABEL

335. **St. Barbara. Bust with hands.** *Panel:* 1 *ft.* 6⅝ *in. by* 1 *ft.* 3¼ *in.*

CENTRAL SALON: AUTORES ITALIANOS

336. **The Holy Family. The Virgin with the Infant Jesus, St. Joseph, and Angels. Figures life-size.** *Vasari spoke very highly of this picture. Panel:* 3 *ft.* 7 *in. by* 2 *ft.* 10⅝ *in.*

PARRASIO (MICHIELI). VENETIAN SCHOOL. Flourished in the sixteenth century. Was intimate with Titian and Paul Veronese.

SALAS DE ALFONSO XII.

337. **Jesus Christ, Dead, adored by St. Pius V.** *From the Monastery of the Escorial. On copper:* 1 *ft.* 4¼ *in. by* 11⅝ *in.*

POMERANCIO (CRISTOFANO RONGALLI, called IL CAVALIERE) or DALLE POMERANCIE. ROMAN AND FLORENTINE SCHOOLS: 1552–1626.

Born at Volterra. In Rome his first master was Niccolo Circignano. He followed the style of Federico Baroccio. He travelled in Germany, Flanders, Holland, England and France, and returned to Rome laden with honours, and there died in 1626.

338. **The Virgin weeping over the Dead Christ. At her side Joseph of Arimathea and two Marias.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 9 in. by 6½ in.* CENTRAL SALON: AUTORES ITALIANOS

339. **The Assumption of the Virgin.** *Collection of Isabel Farnese, Palace of San Ildefonso. On copper: 1 ft. 9¾ in. by 1 ft. 4¼ in.* SALAS DE ALFONSO XII.

PONTORMO (JACOPO CARUCCI DA). FLORENTINE SCHOOL: 1493–1558.

Born at Pontormo, and studied successively with Leonardo da Vinci, Mariotto Albertinelli, Pietro di Cosimo and Andrea del Sarto. He took such a fancy for the works of Albert Dürer that he ended by slavishly copying the style of that master. His portraits are better than his composition pictures.

340. **The Holy Family. The Virgin, kneeling, caresses her divine Son; St. John and St. Joseph represented. Figures life-size.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. Panel: 4 ft. 2¾ in. by 3 ft. 3 in.* DIRECCIÓN

PORDENONE (GIOV. ANTONIO REGILLO, OR LICINIO DA). VENETIAN SCHOOL: 1484–1540.

Born at Pordenone. Attracted by the fame of Giorgione he went to Venice, and in a short time made a name for himself. He worked with great facility, and his pictures were seen in Genoa, Mantua, Cremona, Venice, &c. &c. His fame attracted Buonarroti to Venice. He died at Ferrara in 1540. The principal merit of this painter consists in the marvellous softness and delicacy with which he painted flesh. In this he was not excelled even by Titian. His portraits are very fine.

341. **Mystic Subject. The Virgin, with the Infant Jesus upon her knee, is seated upon a socle in which some flowers are seen. St. Anthony of Padua is on her right and St. Roque on her left.** *Sgr. Morelli, of Bergamo, believes this picture to be the work of Giorgione. There are others, who, with excellent arguments, would claim Titian for its author. From the Royal Monastery of the Escorial, where it was sent by Philip IV. Canvas: 3 ft. by 4 ft. 3¾ in.* SALA DE LA REINA ISABEL

342. **Portrait of a Lady. Half-length; life-size.** *Saved from the fire of 1734. Canvas: 3 ft. 2 in. by 2 ft. 3½ in.* CENTRAL SALON: AUTORES ITALIANOS

PRETI (MATTIA, commonly called IL CAVALIERE CALABRESE). NEAPOLITAN NATURALISTIC SCHOOL: 1613–1699.

Supposed to have been a pupil of Lanfranco, and to have studied the works of Guercino. He almost always painted canvases of great dimensions. Naples and Rome were the principal centres of his field of work. He died at Malta in 1699.

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

343. **The Water from the Rock. (Exodus xvii. 1–6.) Figures life-size. The picture represents the moment after Moses has struck the rock.** *Canvas: 5 ft. 8½ in. by 6 ft. 9½ in.*

CENTRAL SALON: AUTORES ITALIANOS

344. **St. John the Baptist leaving his Parents. Figures life-size.** *Collection of Charles II., Retiro. Canvas: 5 ft. 10½ in. by 8 ft. 6½ in.*

PROCACCINO (CAMMILLO). BOLOGNESE AND LOMBARD SCHOOLS: 1548–1626 (about).

Born at Bologna. Established a school in Milan analogous to that of the Carracci at Bologna and Campi in Cremona, the object being to restrain the rapid decadence of painting caused by mannerists. He died at Ferrara.

SALA ITALIANA

345. **The Virgin, the Child Jesus, and St. Joseph. Figures life-size.** *Panel: 4 ft. 3½ in. by 3 ft. 6 in.*

PROCACCINO (GIULIO CESARE). BOLOGNESE AND LOMBARD SCHOOLS: 1548–1626.

Son of Ercole Procaccino, and brother of Cammillo. He imitated Correggio, and painted many pictures of small size. He died at 78 years of age.

CENTRAL SALON: AUTORES ITALIANOS

347. **The Virgin with the Child Jesus on her lap. Figures life-size.** *Panel: 3 ft. by 2 ft. 5¾ in.*

PULIGO (DOMENICO). FLORENTINE SCHOOL: 1478–1527.

Born in Florence. Pupil of Ridolfo Ghirlandaio, and friend of Andrea del Sarto. He painted chiefly portraits and Madonnas.

348. **The Holy Family. Figures life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 4 ft. 2¾ in. by 3 ft. 2 in.*

PULZONE (Scipion), also called Scipion Gaetano. Roman School: Born at Gaeta about 1550, and died about the year 1588.

His master was Jacopino del Conte. He excelled in painting portraits. Famous among these is the portrait of the Cardinal Ferdinand Medici. He also made portraits of Gregory XIII. and other Roman princes. He died at 38 years of age.

349. **Portrait of a Man. Bust.** *Panel: 1 ft. 3½ in. by 1 ft. 11 in.* SALA DE LA REINA ISABEL

RECCO (Giuseppe), called Il Cavalière Recco. Neapolitan School: 1634–1695.

Recco was born at Naples, and followed the naturalistic school of Paolo Porpora. He painted dead animals and studies of still-life.

350. **Dead Fish. Lobsters, sardines, &c.** *Canvas: 2 ft. 3½ in. by 4 ft. 1 in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

351. **Dead Fish, with balances, a pot, &c.** *Canvas: 2 ft. 3 in. by 4 ft. 6½ in.*

353. **Shell-Fish. Various kinds.** *Canvas: 2 ft. 5¾ in. by 3 ft. 4¼ in.*

RECCO (Style of). SALA ITALIANA

354. **Dead Fish and other Victuals. A basket, a jar, and a branch of coral.** *Canvas: 2 ft. 4½ in. by 4 ft. 1½ in.*

355. **Flowers and Birds.** *Canvas: 1 ft. 6¼ in. by 1 ft. 3½ in.* CENTRAL SALON: AUTORES ITALIANOS

ROSA (Salvatore). Neapolitan Naturalistic School: 1615–1673.

Salvatore was born in the neighbourhood of Naples. His uncle, Paolo Greco, was his first master; but he studied after with Francanzano, and also with Ribera and Aniello Falcone. He painted wild and rugged landscapes, scenes of solitude, stormy skies, &c.; and these he treated with a grandly rude handling. Salvatore was also a poet of no mean order. He died at Rome.

356. **Seascape. View of the Bay and City of Salerno. The authenticity of this picture seems to us doubtful.** *Canvas: 5 ft. 6 in. by 8 ft. 5½ in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

SACCHI (Andrea). Eclectic Roman School: 1598–1661.

Born at Rome. Was pupil of F. Albani. He gained a great reputation in his time. His drawing was correct and his colour good; but he produced few works.

SALA ITALIANA

358. **Portrait of Francesco Albani. Life-sized bust. Unfinished.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 2 ft. 5¾ in. by 1 ft. 11 in.*

CENTRAL SALON: AUTORES ITALIANOS

359. **Portrait of Sacchi. Life-sized bust.** *From same source as No. 358. Canvas: 2 ft. 3 in. by 1 ft. 7½ in.*

360. **St. Paul, first Apostle, and St. Anthony Abad. Figures more than half-length; life-size.** *Canvas square: 4 ft. 7 in.*

SALVIATI (Francesco de' Rossi, more commonly called Il). Florentine School: 1510–1563.

Born at Florence. Was *protégé* of Cardinal Salviati, by whose name he is commonly known. He studied under Giulamio Bugiardini, and afterwards with Andrea del Sarto. He belonged to the group of *mannerists* who imitated Buonarroti. He was an intimate friend of Vasari.

361. **The Holy Family. The Virgin, with the Infant Jesus, and St. Joseph. Figures more than half-length; life-size.** *Panel: 5 ft. 3½ in. by 4 ft. 6½ in.*

SANNI (D. Domingo Maria). Indeterminate School: Flourished in the eighteenth century, and was Court Painter to Charles III.

WESTERN PASSAGE: BASEMENT

362. **The Village Quack.** *Canvas: 3 ft. 5 in. by 4 ft. 1 in.*

363. **A Meeting of Beggars.** *Canvas: 3 ft. 5 in. by 4 ft. 1 in.*

SANZIO (Raffaello Santior), commonly called Raphael. Roman School: 1483–1520.

Born at Urbino, April 6, 1483. Nothing is known positively of his early education, but it is generally supposed that in 1495, one year after the death of his father, he was placed by his uncle, Ciarla, under the direction of Pietro Vannucci (Perugino), at Perugia. His master having gone to Florence in

1500, the youth went to Città di Castello, where he executed many works. He next went to Urbino, where he painted his *St. Michael and St. George*, among other notable works. He made a prolonged stay in Florence, and there it was principally that he moulded himself. Under Pope Julius II. Raphael commenced to work on a large scale, his first large productions being the *Disputa del Sacramento* and the *School of Athens* in the Vatican. In most of his undertakings he had assistants; among whom were Giulio Romano, Perino del Vaga, and other distinguished artists. In 1514 he was appointed architect of St. Peter's, and this new responsibility, added to his already enormous labours, seems to have overtaxed his constitution; his health gave way; he contracted a fatal fever; and died in 1520.

364. Holy Family. Very minute and highly finished. Signed on the drapery of the Virgin: "RAPH. URBINAS, MDVII." *Proceeds from the Royal Monastery of the Escorial. In 1696 this picture existed in the Falconieri family in Rome. Panel: 11¼ in. by 8¼ in.* SALA DE LA REINA ISABEL

365. The Virgin of the Fish. The Virgin, gracious and majestic, is seated on the throne with the Child Jesus in her arms. St. Jerome, with a book, kneels on the platform. The Divine Infant is turning eagerly towards Tobit, who is being led by the Angel Raphael to the throne, and who carries in his hand the fish which gives the name to the picture. Probably the idea of the picture is to represent the admission of the Book of Tobit as a canonical book. *Proceeds from the Escorial. Transferred from wood to canvas: 6 ft. 10½ in. by 5 ft. 1½ in.*

366. Christ Bearing the Cross; known as *El Pasimo de Sicilia.* **The Saviour is sinking to earth under the heavy burden, and turning to the weeping woman following him. "But Jesus, turning unto them, said, Daughters of Jerusalem, weep not for me, but weep for yourselves and for your children." (St. Luke xxiii.)** *Proceeds from the Palace of Madrid. Removed from wood to canvas; 9 ft. 11¼ in. by 7 ft. 5⅝ in.* CENTRAL SALON: AUTORES ITALIANOS

367. Portrait of a Cardinal. Probably that of Cardinal Julio de Medici. Life-size bust. *Panel: 2 ft. 6½ in. by 1 ft. 11⅝ in.* SALA DE LA REINA ISABEL

368 The Visitation. (St. Luke i.) Representing the meeting of the Virgin and St. Elizabeth. The Almighty CENTRAL SALON:

AUTORES ITALIANOS

seen in the heavens, between two angels, blesses the two holy women. Signed "RAPHAEL VRBINAS F." *Purchased by Philip IV. in 1655 for the Royal Monastery of the Escorial, taken by the French during the Peninsular War, restored to Spain, 1815, and to the Royal Monastery, from whence it proceeds. Removed from wood to canvas: 6 ft. 6 in. by 4 ft. 8½ in.*

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369. Holy Family; known by the name *La Perla.* The Virgin with the Infant Jesus in her lap, and St. John offering some fruit to the young Redeemer. St. Ann kneels beside her daughter; while to the left, among the ruins, St. Joseph appears. *Purchased at the sale of the Crown property of Charles I. of England by Philip IV. for £2000. Charles had purchased it from the Duke of Mantua. Proceeds from the Escorial. Panel: 4 ft. 8 in. by 3 ft. 8¾ in.*

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370. Holy Family, or the Virgin of the Rose. The Virgin is about to place the Infant Saviour in her lap, at her right side St. John. Both infants hold the ribbon on which are seen the words, *Ecce Agnus Dei.* To the right of the Virgin stands St. Joseph. On the table is a rose. Figures life-size. *Sent by Philip IV. to the Escorial, from whence it proceeds. Canvas: 3 ft. 4 in. by 2 ft. 8¾ in.*

371. Holy Family, called *del Lagarto.* The Virgin seated at the foot of an oak-tree with her left arm leaning on an antique altar, behind which stands St. Joseph leaning on the altar with his hand in his beard. The two infants, Jesus and St. John, hold the ribbon with the words *Ecce Agnus Dei.* There is a repetition of this picture, with slight variation, in the Corporation Galleries of Glasgow. *Collection of Charles II., Royal Palace of Madrid. Panel: 4 ft. 8 in. by 3 ft. 7 in.*

372. Portrait of Andrea Navagero. Authenticity doubtful. *Collection of Philip IV., Royal Palace of Madrid. Canvas: 2 ft. 2¼ in. by 1 ft. 10¼ in.*

373. Portrait of Agostino Beazzano. Authenticity doubtful. *Companion to No. 372, and from the same source. Canvas: 2 ft. 6¾ in. by 1 ft. 11¼ in.*

SANZIO (Copies of RAPHAEL).

CENTRAL SALON: AUTORES ITALIANOS

374. The Sun. Apollo with the sign of *Leo.* This and the following six pictures are copies of the mosaics which exist in the Chapel of Prince Chigi, in the Church of La Madonna del Popolo at Rome. *Collection of Philip III., Royal Residence of Valladolid. Canvas: 5 ft. 7¾ in. by 4 ft. 3¾ in.*

375. The Moon. Diana with the sign of Cancer. *It is probable that this and the following five pictures are the copies which Rubens brought*

to Spain in 1603 as presents for the Dukes of Mantua and Lerma. Canvas: 5 ft. 4 in. by 4 ft. 3¾ in.

376. **Mars, with the signs of** *Aries* **and** *Scorpio. See note to No. 375. Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.* CENTRAL SALON: AUTORES ITALIANOS

377. **Mercury, with the signs of** *Gemina* **and** *Virgo. See note to No. 375. Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.*

378. **Venus, with the signs of** *Libra* **and** *Torus. See note to No. 375. Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.*

379. **Saturn, with the sign of** *Saggita. See note to No. 375. Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.*

380. **The Constellations. An Angel is scattering Stars about the Globe.** *See note to No. 375. Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.*

381. **Holy Family,** *dell' Impannata.* **Ancient copy of the picture which exists in the Pitti Palace, Florence.** *Panel: 5 ft. 4 in. by 4 ft. 2 in.* SALA ITALIANA

382. **Holy Family,** *di Loreto.* **The famous original of this picture has perished.** *Panel: 2 ft. 10 in. by 2 ft. 1 in.*

382*a*. **The Virgin, with the Infants Jesus and St. John, standing in a field. St. Joseph at a distance.** *Panel: 3 ft. 3 in. by 2 ft. 4¾ in.*

SARTO (Andrea del). Florentine School: 1486–1530.

Born at Florence. One of his first masters was Pietro di Cosimo. He modelled himself on the pattern of Michelangelo and Fra Bartolommeo. For some time he was Court Painter to Francis I. of France, and executed many excellent works for the various personages of that King's Court. One of the most famous of these is *Charity*, now in the Louvre. He was remarkable for his beautiful frescoes. He died of the plague at Florence, aged 45 years. Profound originality, natural elegance of style and thoroughness of execution characterised the works of this distinguished artist.

383. **Portrait of Lucrezia di Baccio del Fede, wife of the painter. Less than half-length; life-size.** *Panel: 2 ft. 4½ in. by 1 ft. 9¾ in.* SALA DE LA REINA ISABEL

384. **The Virgin, the Infant Deity, and St. John, with two Angels. In the background is seen an angel upon a cloud, and St. Francis kneeling in the field. Figures** CENTRAL SALON: AUTORES ITALIANOS

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life-size. *Collection of Isabel Farnese, Palace of Ildefonso. Panel: 3 ft. 5¼ in. by 2 ft. 6¾ in.*

CENTRAL SALON: AUTORES ITALIANOS

385. **A Mystic Subject. The Virgin, kneeling on some steps, holds close to her the Infant Jesus, who, with open arms, turns to an angel seated on a lower step with an open book in his hands. St. Joseph sitting on the same step gazes into the background at a woman leading a child by the hand. Figures full-length and life-size.** *Purchased for Philip IV., at the sale of the Crown property of Charles I. of England, and sent by Philip to the Escorial, from whence it proceeds. Panel: 5 ft. 9 in. by 4 ft. 4½ in.*

SALA ITALIANA

386. **Holy Family. The Virgin with the Child Jesus, and St. Joseph. Figures life-size.** *Sent by Philip IV. to the Royal Monastery of the Escorial, from whence it proceeds to this Museum. Panel: 4 ft. 6½ in. by 3 ft. 7½ in.*

CENTRAL SALON: AUTORES ITALIANOS

387. **The Sacrifice of Abraham. (Genesis xxii.) In the act of dealing the death-blow to his beloved son, the uplifted arm of the patriarch is arrested by an angel.** *This is a repetition of the picture Andrea del Sarto painted for the King of France, and which now exists in the Royal Gallery of Dresden. Panel: 3 ft. 2 in. by 2 ft. 3 in.*

SALA DE LA REINA ISABEL

388. **The Virgin and Infant Jesus. Figures life-size.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Panel: 2 ft. 9½ in. by 2 ft. 2½ in.*

SALA ITALIANA

389. **The Virgin, the Infant Deity, and St. John, with two Angels.** *Panel: 3 ft. 5¾ in. by 2 ft. 7½ in.*

SARTO (School of ANDREA DEL).

DIRECCIÓN

390. **The Virgin, the Infant Deity, and St. John, with two Angels.** *Copy, with slight variation, of No. 384. Panel: 3 ft. 5¾ iu. by 2 ft. 7 in.*

SALA ITALIANA

391. **St. John the Baptist. Life-sized bust.** *Canvas: 2 ft. 4 in. by 1 ft. 9¾ in.*

SASSOFERRATO (GIOVANNI BATTISTA SALVI DA). ECLECTIC ROMAN SCHOOL: 1605–1685.

Born at Sassoferrato, and studied first with his father, Tarquinis Salvi, and afterwards probably with Domenichino. His works have no strikingly good qualities, but they are pleasing and show a sweetness of expression; which, however, at times degenerates into a sentimentalism. His Madonna in Sta. Sabina at Rome is his best work.

392. **The Virgin in Contemplation. Life-size bust.** *Canvas: 1 ft. 6¾ in. by 1 ft. 3½ in.* SALA DE LA REINA ISABEL

393. **The Virgin with the Infant Jesus in her lap, sleeping upon a green silk cushion.** *Canvas: 1 ft. 6¾ in. by 1 ft. 2½ in.* SALA ITALIANA

SCANSELLA (IPPOLITO), called SCANSELLINO. FERRARESE SCHOOL: 1551–1620.

Born at Ferrara, and first studied under his father, Sigismundo, who supplied him with funds to travel and study the Venetian and Bolognese masters. He copied chiefly the works of Paul Veronese. He was brilliant in his conceptions, and rapid and bold in the execution. His drawing is easy and elegant, and his colour harmonious.

394. **The Virgin with the Child Jesus. Background, landscape with woods.** *Collection of Philip V., Palace of San Ildefonso. Panel: 7¾ in. by 11 in.* SALA ITALIANA

SEBASTIANO DEL PIOMBO (FRA SEBASTIANO OF LUCIANI, commonly called). VENETIAN SCHOOL: 1485–1547.

Born at Venice. First was a pupil of Giovanni Bellini, and afterwards of Giorgione. In 1512 he went to Rome, where he executed some frescoes for Agostino Chigi, a patron of the arts in the Capitol. Here he became the friend of Michelangelo, with whose assistance and his own vigorous colouring he was able to rival, as a painter of altar-pieces, the great Raphael himself. He also excelled as a portrait painter, and Vasari particularly praises his painting of the head and hands. His masterpiece is *The Raising of Lazarus*, in the National Gallery, London.

395. **Jesus Bearing the Cross. Half-length figure; life-size.** *From the Royal Monastery of the Escorial. Canvas: 4 ft. by 3 ft. 3 in.* SALA DE LA REINA ISABEL

396. **Descent of Jesus to the Limbo of the Just. Figures life-size. The authenticity of this picture has been doubted.** *Proceeds from the Royal Monastery of the Escorial. Canvas: 7 ft. 4 in. by 3 ft. 8½ in.*

SEBASTIAN DEL PIOMBO (Copies of).

SALAS DE ALFONSO XII

397. **Ecce Homo. Bust with hands; life-size.** *From the Collection of Isabel Farnese, Palace of San Ildefonso, where it was attributed to Raphael. Panel: 1 ft. 11½ in. by 1 ft. 7¼ in.*

398. **The Virgin Bearing the Cross. Less than half-length.** *On slate: 1 ft. 4⅝ in. by 1 ft. ½ in.*

SESTO (Cesare da), also called Cesare da Milano. Lombard and Roman Schools. Flourished contemporaneously with Raphael.

Born at Sesto near Milan. One of the most distinguished pupils of Leonardo da Vinci. He cultivated the style of Raphael.

SALA ITALIANA

399. **The Virgin, the Infant Jesus, and St. Anne. Copy of Leonardo da Vinci. Its authenticity is doubtful. The original picture by Leonardo exists in the Louvre.** *Proceeds from the Royal Monastery of San Lorenzo of the Escorial. Removed from board to canvas: 3 ft. 5 in. by 2 ft. 4⅝ in.*

SOLIMENA (Francesco), also called Il Abate Ciccio. Neapolitan School: 1657–1747.

Born at Nocera de' Pagani (kingdom of Naples). His first master in drawing, as in *belles lettres*, was his father Angelo, but the youth modelled his early productions on the works of Giordano and Calabrese. He was afterwards attracted by the pictures of Pietro da Cortona, and formed a peculiar style in which energy of expression, vigour of tone, and freedom of treatment are certainly not wanting. He was an intimate friend and sincere admirer of Giordano. He left an extraordinary number of works in fresco and in oil.

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

401. **Prometheus Chained upon the Caucasus. Large figure.** *Canvas: 4 ft. 2 in. by 6 ft. 3¼ in.*

SALA AT END OF WESTERN PASSAGE; PRINCIPAL FLOOR

402. **St. John the Baptist. Half-figure; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 8¼ in. by 2 ft. 3¼ in.*

403. **Portrait of the Artist. Seated in a red armchair sketching in a pocket-book, which rests on his knee. Half-**

length. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 8¼ in. by 1 ft. 1¼ in.* CENTRAL SALON: AUTORES ITALIANOS

SPADA (Leonello). Eclectic Bolognese School: 1576-1622.

Born of very poor parents at Parma. While a boy he was employed in the studio of the Carracci in grinding and preparing colours. Here he showed his predilection for painting, and, assisted by the instructions of Cesare Baglione, Girolamo Curti and others, he made rapid progress. He went to Rome and made the acquaintance of Caravaggio, whom he imitated, and whose style he assimilated with the noble and majestic sentiment of the Carraccis. He died in poverty at 46 years of age.

405. **St. Cecilia Playing the Organ, accompanied by an Angel. Half-length figures; life-size.** *Canvas: 4 ft. 2 in. by 3 ft. 3 in.*

STROZZI (Bernardo), called Il Prete Genovese and Il Capucino. Genoese Naturalistic School: 1581–1644.

Born at Genoa. A very able *naturalistic* painter. He left many fine frescoes in the churches and palaces of Genoa, and some oils in Venice and other cities. Died at Venice in his 63rd year.

406. **Veronica: with the Holy Cloth that covered the face of the dead Saviour. Full-length; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 5 ft. 5½ in. by 3 ft. 10 in.* SALA ITALIANA

TIEPOLO (Giovanni Battista). Venetian School: 1693–1770.

Born at Venice. Was pupil of Gregorio Lazzarini. He formed his style in studying the works of Paul Veronese. He executed large works at Venice, Milan, and Würtemburg. At a very advanced age he came to Madrid to decorate the Royal Palace with frescoes, and there died in 1770. His style was eminently decorative.

SALA ITALIANA

407. **The Conception. Figures life-size.** *Canvas: 9 ft. by 4 ft. 11¼ in.*

408. **The Eucharist. Fragments of a picture painted for the Convent of** *San Pascual de Aranjuez. Canvas: 5 ft. 9¾ in. by 5 ft. 9 in.*

409. **The Car of Venus. Sketch for a ceiling.** *Canvas: 2 ft. 9½ in. by 2 ft.*

TINTORETTO (Jacopo Robusti, called Il). Venetian School: 1512–1594.

Tintoretto, so called from the trade of his father, a dyer (tintore), was born at Venice. He was a self-taught painter; for, with the exception of a few days with Titian, he received training from no master. After being dismissed by Titian for no assigned reason, he wrote upon the wall of his studio, "Il disegno di Michelangelo ed il colorito di Tiziano," and worked with such unremitting perseverance and rapidity, that he not only gained for himself the name of "Il Furioso," but also a place as the acknowledged rival of the great Vecellio. He was, however, so unequal in his execution that the Venetians used to say he painted with three pencils, one of gold, one of silver, and one of iron. His best works are still in Venice. He had a son Domenico, who survived him, and a daughter Marietta, an excellent portrait painter, who died before her father. This great master died at Venice in 1594.

CENTRAL SALON: AUTORES ITALIANOS

410. **Sea Battle, between Turks and Venetians.** *Collection of Philip IV., Royal Palace of Madrid. Canvas: 6 ft. by 10 ft.*

SALA DE LA REINA ISABEL

411. **Portrait of the Venetian General, Sebastian Veniero. Life-sized bust.** *Presented by the Marquis de Leganés. Saved from the fire of the Royal Palace in 1734. Canvas: 2 ft. 8 in. by 2 ft. 2¾ in.*

CENTRAL SALON: AUTORES ITALIANOS

412. **Portrait of a Man. Half-length; life-size.** *Canvas: 3 ft. 4¼ in. by 2 ft. 5½ in.*

413. **The Baptism of the Lord. (St. Matthew iii.)** *Canvas: 4 ft. 5½ in. by 3 ft. 5½ in.*

414. **Portrait of a Venetian Senator. Life-sized bust.** *Canvas: 2 ft. 6 in. by 2 ft.*

415. **The Purification of the Virgins. (Numbers xxxi.)** *This picture was brought from Venice for Philip IV. by Velasquez. It was painted for a ceiling. Canvas: 9 ft. 7 in. by 5 ft. 10½ in.*

416. **Allegorical Subject. Venus, Goddess of Love and Vice, put to flight by Minerva, Goddess of Wisdom. Other figures representing Theft and Treason. Figures life-size.** *Collection of Charles III., Retiro. Canvas: 6 ft. 8¾ in. by 4 ft. 6½ in.* SALA ITALIANA

417. **Portrait of a Prelate. Life-sized bust.** *Collection of Isabel Farnese, Palace of San Ildefonsa. Canvas: 2 ft. 3½ in. by 1 ft. 9 in.* SALA DE LA REINA ISABEL

418. **Portrait of a Young Jesuit, with black beard. Life-sized bust.** *Canvas: 1 ft. 7½ in. by 1 ft. 4¾ in.* CENTRAL SALON: AUTORES ITALIANOS

419. **Portrait of an Old Man. Half-figure; life-size.** *Canvas: 3 ft. 4½ in. by 2 ft. 6 in.*

420. **Portrait of a Young Lady, with low-neck dress and bare bosom. Life-sized bust.** *Canvas: 2 ft. by 1 ft. 9½ in.*

421. **Portrait of a Man in Armour; probably some Spanish General. Life-sized bust.** *This portrait, with some reason, has been attributed to Greco. Canvas: 2 ft. 2½ in. by 1 ft. 10 in.*

422. **The Chastity of Joseph. Sketch for a frieze.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 10½ in. by 1 ft. 5 in.*

423. **The Queen of Sheba's Visit to Solomon. (1 Kings x.) Sketch for the frieze in a Church at Venice.** *Collection of Charles II., Royal Palace of Madrid. Canvas: 1 ft. 10½ in. by 6 ft. 8 in.* SALA DE LA REINA ISABEL

424. **The Chaste Susannah. Sketch for a frieze.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 10½ in. by 3 ft. 9¼ in.* CENTRAL SALON; AUTORES ITALIANOS

425. **Moses Saved from the Nile. The Egyptian princess has in her lap the future lawgiver of the Hebrew people. Sketch.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 10 in. by 3 ft. 10½ in.* SALA ITALIANA

426. **Esther before King Ahasuerus. (Esther i. and ii.) Sketch for a frieze.** *Collection of Isabel Farnese, Palace of San Ildefonso.. Canvas: 1 ft. 11 in. by 6 ft. 1½ in.*

427. **Judith and Holofernes. Sketch.** *Canvas: 1 ft. 10½ in. by 3 ft. 10½ in.*

428. **Paradise. The Eternal Father, occupying the highest place, extends his hands over the Virgin and Jesus, around whom are gathered the hosts of Heaven.** *Purchased by Velasquez in Venice for Philip IV. Canvas: 5 ft. 5½ in. by 11 ft. 1 in.* CENTRAL SALON: AUTORES ITALIANOS

429. Portrait of a Man. Half-length; life-size. *Canvas: 3 ft. 4½ in. by 2 ft. 5½ in.*

430. Portrait of a Man. Life-sized bust. *Canvas: 1 ft. 9 in. by 1 ft. 4¾ in.*

DIRECCIÓN — **431.** Portrait of a Man. Life-sized bust. Authenticity doubtful. *Canvas: 1 ft. 9 in. by 1 ft. 4¾ in.*

CENTRAL SALON: AUTORES ITALIANOS — **432.** Portrait of a Young Venetian Lady. Study; life-size. *This model resembles the portrait of Marietta Tintoretto, and Nos. 420, 440, 442, and 444 all seem to be of the same family. Canvas: 2 ft. 1 in. by 1 ft. 7¾ in.*

DIRECCIÓN — **433.** Portrait of a Man. Reproduction of No. 439. *Some critics think this the work of Domenico Robusti. Canvas: 1 ft. 7½ in. by 1 ft. 3¼ in.*

CENTRAL SALON: AUTORES ITALIANOS — **434.** Portrait of a Man. Life-sized bust. *Canvas: 2 ft. 8¼ in. by 1 ft. 3¾ in.*

SALA ITALIANA — **435.** The Death of Holofernes. (Judith xii. and xiii.) Figures life-size. *Collection of Charles II., Royal Palace of Madrid. Canvas: 6 ft. 5 in. by 10 ft. 6¾ in.*

CENTRAL SALON: AUTORES ITALIANOS — **436.** Judith and Holofernes. Figures life-size. *Collection of Charles III., New Palace of Madrid. Canvas: 6 ft. 1¾ in. by 8 ft. 1¾ in.*

SALA ITALIANA — **437.** The Rape of Tarquin. Figures life-size. *Saved from the fire of the old Palace of Madrid. Canvas: 6 ft. 1¾ in. by 8 ft. 9½ in.*

SALA DE LA REINA ISABEL — **438.** Portrait of a Man in Armour. Life-sized bust. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 9 in. by 1 ft. 2½ in.*

CENTRAL SALON: AUTORES ITALIANOS — **439.** Portrait of a Man. Life-sized bust. *Canvas: 1 ft. 7½ in by 1 ft. 4¾ in.*

440. Portrait of a Young Venetian Lady. Life-sized bust. *Possibly this portrait should be attributed to Marietta Robusti, the daughter of Tintoretto. Canvas: 1 ft. 11¼ in. by 1 ft. 7¾ in.*

441. Portrait of a Woman, with right breast revealed. Life-sized bust. *Canvas: 2 ft. by 1 ft. 9½ in.*

442. Portrait of a Young Venetian Lady, possibly of Marietta Robusti. Life-sized bust. *Canvas: 2 ft. 6 in. by 2 ft. 1 in.*

TINTORETTO (Style of).

444. Portrait of a Young Venetian Lady. Life-sized bust. *Canvas: 2 ft. 6 in. by 2 ft. 1 in.*

PRINCIPAL STAIRWAY — **444a.** Portrait of a Cardinal. Half-figure, seated; life-size. *Canvas: 3 ft. 7½ in. by 3 ft. 1½ in.*

445. **The Dead Christ adored by three Marias, Joseph of Arimathea, and Nicodemus. Figures life-size.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 4 ft. 5 in. by 5 ft. 11¼ in.* CENTRAL SALON: AUTORES ITALIANOS

TINTORETTO (School of).

446. **The Magdalen stripping herself of her finery.** *The pious signification implied in this title has been attached to the picture owing to it having been in the Royal Monastery of the Escorial, where it was sent by Philip IV. Canvas: 4 ft. by 3 ft. 1½ in.*

447. **Portrait of Paul Contareno, Ambassador of the Venetian Republic about the year 1580. Half-length figure; life-size.** *Canvas: 3 ft. 9½ in. by 2 ft. 9½ in.* SALA ITALIANA

448. **The Lord's Supper. Figures full-length; life-size. This picture was attributed to Tintoretto, but it is more probable that it is the work of** *Aliense. Collection of Charles II, Royal Castle and Palace of Madrid. Canvas: 5 ft. 7 in. by 7 ft. 8½ in.* CENTRAL SALON: AUTORES ITALIANOS

449. **Portrait of a Man.** *Canvas: 3 ft. 9 in. by 3 ft. 4 in.* SALA ITALIANA

TITIAN (TIZIANO VECELLIO, called by us). VENETIAN SCHOOL: 1477–1576.

Titian was born in the district of Cadore in the Carnic Alps. He was the greatest of all the great Venetian painters. At the age of nine years he was sent to Venice in the care of his uncle, a lawyer, who placed him with Giovanni Bellini. There it is likely that he met Giorgione, who exercised a great influence over the young genius, which influence is clearly seen in Titian's early works. The two great painters worked together in 1507 in the decoration of the Fondaco de' Tedeschi, and in that year Giorgione died. After the death of Giovanni Bellini, Titian finished the works that his master had left incomplete in the *Sala del Gran Consiglio in Venice*. At Bologna, in 1530, he painted the portrait of the Emperor Charles V., and two years later another portrait of the same Emperor. He was much patronised by Philip II. of Spain. He lived to the age of 99 years, and died of the plague in 1576.

450. **The Bacchanal. To the right, in the foreground, lies the beautiful nude form of Ariadne, who has been deserted by Theseus. Higher up in the background old Silenus is seen lying among the grapes, clusters** SALA DE LA REINA ISABEL

of which he squeezes in his hands, giving rise to a stream of wine, from which the Bacchanalian dancers are drinking. In the distance, the ship of Theseus sails away on a blue sea. *From the Royal Residence of Spain. Companion to No.* 451. *Canvas: 5 ft.* 8¼ *in. by* 6 *ft.* 3¼ *in.*

451. Sacrifice to the Goddess of Festivity and Love. The image of Venus is set up in a garden of flowers. Before this numberless winged Cupids are amusing themselves in various games, indicating the many dispositions of love, &c. To this delightful resort come two maidens who, desiring the favour of the presiding goddess, offer to the image, one a mirror, and the other a votive cake. *From the same source as No.* 450, *its companion. Canvas:* 5 *ft.* 7 *in. by* 5 *ft.* 8 *in.*

CENTRAL SALON: AUTORES ITALIANOS

452. Portrait of Alphonso I., Duke of Ferrara. More than half-length; life-size. *From the Royal Castle and Palace of Madrid. Panel:* 4 *ft.* 1 *in. by* 3 *ft.* 2½ *in.*

SALA DE LA REINA ISABEL

453. Portrait of Emperor Charles V. Full-length; represented standing. Plain background with green curtains. *Collection of Philip II. Royal Castle and Palace of Madrid. Canvas:* 6 *ft.* 3 *in. by* 3 *ft.* 7¼ *in.*

SALA DE LA REINA ISABEL

454. Portrait of King Philip II. Full-length figure, standing. A young man in half-armour. *Companion to No.* 453. *Collection of Philip II., Royal Castle and Palace of Madrid. Canvas:* 6 *ft.* 3 *in. by* 3 *ft.* 7¼ *in.*

455. Venus and Adonis. The goddess, foreseeing the death of Adonis, enchains him with her arms, while the young hunter, with the javelin in one hand and the leash of the hounds in the other, endeavours to tear himself from her embrace. *This picture was painted by Titian for Philip II. Canvas:* 6 *ft. by* 6 *ft.* 10¼ *in.*

CENTRAL SALON: AUTORES ITALIANOS

456. The Original Sin. Eve, a nude figure of generous proportions, receives the forbidden fruit from the evil genius, which appears in the tree in the form of a child with bifurcated serpentine tail. Adam, seated at the foot of the tree, seems to be considering the sin he is about to commit. *Collection of Philip II., Royal Alcázar and Palace of Madrid. Canvas:* 7 *ft.* 9½ *in. by* 6 *ft.* 1½ *in.*

457. Portrait of Emperor Charles V. on horseback; as he appeared at the battle of Mühlberg. "The finest equestrian portrait in the world; it is more sublime and poetical than Velasquez, yet equally true to life." Figure life-size. *Collection of Philip III., Royal Residence of Pardo. Canvas:* 10 *ft.* 9 *in. by* 9 *ft.* 1 *in.*

458. Danaë receiving the Shower of Gold. Jupiter, captivated by the beauty of Danaë, makes entrance to her

chamber hidden in a shower of gold. *Painted for King Philip II. Canvas: 4 ft. 2 in. by 5 ft. 9½ in.*

459. **Venus recreating with Music. The Goddess of Love is reclining in her couch, caressing with her left hand a little dog. Close to the end of the bed a youth is playing upon an organ, and at the same time turning to admire the beautiful figure behind him. The open window looks into a park. Figures life-size.** *Purchased at the sale of the Crown property of Charles I. of England for Philip IV. Canvas: 5 ft. 7½ in. by 7 ft. 1¾ in.*

460. **Venus recreating with Love and Music. Although this picture is attributed to Titian, it is very probable that it is only a copy, with variation, of No. 459. In this picture the dog of No. 459 is replaced by a Cupid.** *From Collection of Philip IV., Royal Palace of Madrid. Canvas: 4 ft. 9¾ in. by 7 ft.*

461. **Salomé. The beautiful maid holds up in triumph a silver platter, in which she carries the head of the Precursor.** *Canvas: 2 ft. 10 in. by 2 ft. 7¼ in.*

462. **The Gloria. Above, the Holy Trinity, surrounded by an immense choir of angels and seraphim. A little lower, the Virgin pleading on behalf of the human race. Forming a separate group to the right, appear as suppliant penitents the Emperor Charles V. and his wife Isabel of Portugal, divested of crown and wrapped in their shrouds. Mary of Hungary and Philip II. are also represented; and finally Titian himself, somewhat lower, shrouded in like manner. All are directing their prayers to the Holy Trinity. Signed "TITIANUS P." on the scroll which the Evangelist St. John holds in his hands.** *Proceeds from the Royal Monastery of the Escorial. Canvas: 11 ft. 3 in. by 7 ft. 9½ in.*

463. **Portrait of a Knight of the Order of St. John of Malta. Figure more than half-length and life-size.** *Saved from the fire of the Royal Castle in 1734. Canvas: 4 ft. by 3 ft. 3½ in.* CENTRAL SALON: AUTORES ITALIANOS

464. **The Entombment of Christ. (St. John xix.; St. Mark xv.) This beautiful picture was painted for Philip II. when Titian was 82 years of age.** *Canvas: 4 ft. 5½ in. by 5 ft. 8¼ in.* SALA ITALIANA

465. **Sisyphus.* The rogue is represented as first gaining** CENTRAL SALON: AUTORES ITALIANOS

* Sisyphus, according to mythology, was a great thief and assassin, who pestered the inhabitants of the upper regions, until he was killed by Theseus. He was condemned by the gods to the torment of for ever carrying an enormous boulder to the top of a steep mountain, and as often as he reached the summit, of falling precipitately to the bottom.

the summit of the mountain, encumbered with the huge boulder. Figure of colossal size. *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 7 ft. 8½ in. by 7 ft.*

CENTRAL SALON: AUTORES ITALIANOS

466. Prometheus. Chained to rocks, he vainly endeavours to repel a huge vulture that tears his entrails. Large figure. *From the same source as the previous picture. Canvas: 8 ft. 2½ in. by 7 ft.*

467. Ecce Homo. Less than half-length figure; life-size. *Collection of Charles III., New Palace of Madrid. On slate: 2 ft. 3 in. by 1 ft. 9¾ in.*

468. The Sorrow of the Virgin. Less than half-length figure; life-size. *From the same source as its companion, No. 467. On slate: 2 ft. 2½ in. by 1 ft. 8½ in.*

469. St. Margaret, with the cross in her left hand, is stepping out of the belly of a huge dragon. Figure life-size. *This picture was bought at the sale of the Crown property of Charles I. of England, and sent by Philip IV. to the Escorial. Canvas: 7 ft. 10¼ in. by 5 ft. 5 in.*

470. Allegory. Philip II. offering to Heaven his infant son Ferdinand. Full-length figure; life-size. *Collection of Philip II., for whom it was painted; Royal Alcázar and Palace of Madrid. Canvas: 10 ft. 10½ in. by 8 ft. 10¾ in.*

471. The Marques del Vasto addressing his Soldiers. At his side is his eldest son, a boy of 12 or 14 years. Figures full-length and life-size. *Collection of Philip IV. Saved from the fire of the Escorial in 1671 and of the Royal Castle of Madrid in 1734. It is somewhat injured. Canvas: 7 ft. 3 in. by 5 ft. 4¼ in.*

472. The Halt in the Flight into Egypt. *This picture was presented to Philip IV. by D. Luis Méndez de Haro, and the King had it placed in the Royal Monastery of San Lorenzo. Canvas: 5 ft. by 10 ft. 6 in.*

EASTERN PASSAGE: BASEMENT

473. St. Catherine in Prayer. Half-figure: life-size. *From the Iglesia Vieja of the Monastery of San Lorenzo. Canvas: 4 ft. 4½ in. by 3 ft. 2 in.*

CENTRAL SALON: AUTORES ITALIANOS

475. The Virgin of Sorrow, with hands crossed. *From the collection of sacred pictures which Charles IV. had in Yuste. Panel: 2 ft. 2½ in. by 2 ft.*

476. Religion protected by Spain: anciently called *Faith*. A naked woman in humble attitude seeks the protection of a matron who appears in grand and martial attire, and is followed by a numerous train, in which the Virtues are represented. The matron carries an escutcheon with the arms of Spain. *Collection of Philip III., Pardo. We do not know when it was taken to the Escorial, from whose Monastery it proceeds. Canvas: 5 ft. 5½ in. square.*

477. **Portrait of Titian: when very old.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 2 ft. 9½ in. by 2 ft. 2 in.*

478. **St. Jerome in Prayer: naked and prostrate on the ground, in the wilderness, with a crucifix.** *Some critics believe this to be undoubtedly the work of Lorenzo Lotto. From the Monastery of the Escorial. Canvas: 3 ft. 3 in. by 3 ft.*

479. **Portrait of a Young Lady. Life-size bust. There is some foundation for doubting the authenticity of this picture.** *Canvas: 2 ft. 1 in. by 1 ft. 7½ in.*

SALA ITALIANA

480. **Portrait of a Man. Figure less than half-length: life-size.** *Canvas: 2 ft. 7½ in. by 2 ft. 1¾ in.*

481. **Portrait of a Man. Figure half-length: life-size.** *Canvas: 2 ft. 7½ in. by 2 ft. 1¾ in.*

CENTRAL SALON: AUTORES ITALIANOS

482. **Diana and Actæon. Actæon, son of Aristæus, was a great hunter, who having ventured to gaze upon the beautiful Diana, whom he surprised while bathing with her nymphs, was transformed by that goddess into a deer and was killed by his own dogs.** *There is some foundation for doubting the authenticity of this picture and its companion No. 483. Canvas: 3 ft. 1½ in. by 3 ft. 5¾ in.*

483. **Diana discovering the Shame of Calisto. Calisto was one of Diana's nymphs. Jupiter, enamoured by her beauty, took the form of the goddess, and succeeded in seducing the beautiful nymph. On discovering that Calisto had lost her virginity, Diana expelled her from her retinue.** *See note to preceding picture. Canvas: 3 ft. 2 in. by 3 ft. 5¾ in.*

484. **The Adoration of the Kings. Sgr. Morelli attributes this picture to Polidoro Veneziana, pupil and imitator of Titian.** *From the Escorial. Panel: 5 ft. 4¾ in. by 7 ft. 5½ in.*

485. **Portrait of Isabel of Portugal, wife of Charles V. Grave physiognomy, spare of flesh, and with red hair. Figure more than half-length: life-size.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvos: 3 ft. 9½ in. by 2 ft. 11 in.*

486. **St. Margaret; with the palm in her left hand and the dragon at her feet. Figure more than half-length: life-size.** *From the Sacristy of the Church of the Monastery of the Escorial. Canvas: 4 ft. by 3 ft.*

EASTERN PASSAGE: BASEMENT

487. **Christ Bearing the Cross: and at his side Simon, helping him to lift the heavy timber. Busts life-size, with hands.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 2 ft. 2 in. by 2 ft. 6 in.*

CENTRAL SALON: AUTORES ITALIANOS

488. **Jesus and Simon of Cyrenus. The Saviour is falling**

under the weight of the cross. **This picture carries the double signature of Bellini and Titian, probably apocryphal.** *Canvas: 3 ft. 2 in. by 3 ft. 9 in.*

489. **The Saviour in His Appearance to the Magdalen. Life-sized bust.** *This is a mere fragment of a picture that was allowed to go to ruin in the Monastery of the Escorial, where there exists a bad copy. Canvas: 2 ft. 2½ in. by 2 ft.*

490. **The Agony in the Garden.** *From the Monastery of San Lorenzo of the Escorial. Canvas: 5 ft. 8½ in. by 4 ft. 5 in.*

491. **The Entombment of the Lord. Passes as a repetition of No. 464, with variation; but its authenticity is doubtful.** *From the Escorial. Canvas: 4 ft. 2¾ in. by 5 ft. 5½ in.*

TITIAN (Attributed to).

SALA ITALIANA

492. **The Virgin in Contemplation. Half-figure: life-size.** *From the Royal Monastery of San Lorenzo of the Escorial. Canvas: 2 ft. 4½ in. by 1 ft. 6¾ in.*

493. **Portraits. They seem to represent a Venetian family. Figures full-length and less than life-size.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 5 ft. 11 in. by 3 ft. 5¾ in.*

TITIAN (Copy of).

STAIRWAY LEADING TO SALAS DE ALFONSO XII.

494. **Jesus and the Virgin. Figures half-length and life-size.** *From the Escorial. Canvas: 2 ft. 4 in. by 2 ft. 10¾ in.*

495. **Portrait of Isabel, Marchioness of Mantua. Figure half-length; life-size.** *Canvas: 3 ft. 5¼ in. by 2 ft. 9½ in.*

PRINCIPAL STAIRWAY

498. **Portrait of Philip II. Represented as a very young man.** *Canvas: 3 ft. 4 in. by 2 ft. 8 in.*

CENTRAL SALON: AUTORES ITALIANOS

499. **Portrait of Ferdinand I., King of Hungary and Bohemia, brother of Emperor Charles V. In armour. Figure life-size and half-length.** *Collection of Philip II., Royal Alcázar of Madrid. Canvas: 3 ft. 7½ in. by 2 ft. 11 in.*

SALA ITALIANA

500. **Portrait of Emperor Charles V. Half-figure; life-size.** *Copy of No. 453. Canvas: 3 ft. 7½ in. by 3 ft. 3 in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

500*a*. **The Martyrdom of St. Laurence.** *Canvas: 1 ft. 5 in. by 1 ft. 2 in.*

TORRESANI (ANDREA). LOMBARD SCHOOL. Flourished in the eighteenth century. He painted landscapes in Venice and Lombardy. He also drew considerably in black and white.

501. **Landscape. Lake surrounded by cliffs.** *Canvas: 1 ft. 11 in. by 2 ft. 6½ in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

TREVISANI (ANGELO). VENETIAN SCHOOL. Flourished in the eighteenth century. He was born in Venice, and never left his native land. His style is natural and in good taste. He painted figures and portraits.

502. **The Virgin with the Infant Deity sleeping in her arms. Half-figures; life-size.** *Canvas: 2 ft. 6½ in. by 2 ft. 2¼ in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

TREVISANI (FRANCESCO), called "THE ROMAN." ROMAN SCHOOL: 1656–1746.

Born at Capo d'Istria. He studied in Venice with Zanechi, after having learned the rudiments of art with a Flemish painter, under whose direction he executed, at the age of 11 years, a picture that was considered a veritable prodigy. He then went to Rome, where he was patronised by many distinguished personages. His colour is warm, and his execution full of spirit and life. He died at Rome in 1746.

503. **The Penitent Magdalen, reading in the wilderness. Half-figure: life-size.** *Collection of Philip IV., San Ildefonso. Canvas: 3 ft. 3 in. by 2 ft. 6½ in.* SALA ITALIANA

TURCHI (ALESSANDRO), commonly called ALEXANDER VERONESE and L'ORBETTO. VENETIAN SCHOOL: 1580–1650, or 1582–1648.

Born at Verona. His father was a blind beggar; hence the name *l'Orbetto.* He entered the service of the painter Felice Riccio, and this artist was Alessandro's first master. At 23 years of age he went to Venice, where he studied with Saracini, and afterwards with Charles Veronese. He next went to Rome to study Raphael, Correggio and the Carraccis. *The Flight into Egypt*, in this gallery, is one of his best works.

504. **The Penitent Magdalen; praying before a rock, on which are seen two books, a skull and a crucifix.** *Canvas: square, 4 ft. 7¼ in.* CENTRAL SALON: AUTORES ITALIANOS

505. **The Flight into Egypt. The Holy Family is being guided by two angels. Figures full-length: life-size.** *Purchased in Rome by Charles IV. Canvas: 9 ft. 2¼ in. by 6 ft. 6 in.*

VACCARO (Andrea). Neapolitan School: 1598–1670.

Born at Naples. He followed the style of Guido Reni, and was considered the best Neapolitan painter until Giordano established himself in the same city and outshone his brilliant reputation.

SALA ITALIANA

507. **Scene from the Life of St. Cajetan. His mother is offering the newly born Saint to the Virgin, prostrating herself before an altar accompanied by other persons. This, and six other pictures, form a complete series of scenes from the life of St. Cajetan.** *From the collection of Charles II., Royal Alcázar of Madrid. Canvas: 4 ft. by 2 ft. 6½ in.*

508. **A Mystic Subject from the Life of St. Cajetan. The Virgin presenting to the Saint the Infant Jesus.** *See note under No. 507. Canvas: 4 ft. 1½ in. by 2 ft. 7 in.*

509. **The Disinterestedness of St. Cajetan.** *See note under No. 507. Canvas: 4 ft. 1 in. by 2 ft. 7 in.*

510. **The Death of St. Cajetan.** *See note under No. 507. Canvas: 4 ft. by 2 ft. 2 in.*

511. **The Magdalen in the Wilderness. Life-size.** *Collection of Charles III., New Palace of Madrid. Canvas: 5 ft. 9¼ in. by 4 ft. 2 in.*

CENTRAL SALON: AUTORES ITALIANOS

512. **St. Agatha, with her breasts amputated, dying. Figure half-length; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 4 ft. 1 in. by 3 ft. 3 in.*

ROTUNDA: ENTRANCE

513. **The Interview between Isaac and Rebekah. (Genesis xxiv.)** *Collection of Charles III., New Palace of Madrid. Canvas: 6 ft. 4 in. by 8 ft.*

SALA ITALIANA

515. **The Death of St. Genaro. The Patron Saint of Naples is being transported to heaven, accompanied by a group of angels.** *Collection of Charles III., Palace of San Ildefonso. Canvas: 6 ft. 8¾ in. by 5 ft.*

516. **St. Rosalie of Palermo, in ecstasies. Figure full-length; life-size.** *Collection of Charles III., New Palace of Madrid. Canvas: 7 ft. 5 in. by 5 ft. 10½ in.*

CENTRAL SALON: AUTORES ITALIANOS

517. **The Resurrection of the Saviour. Four youthful angels accompany the resurrected Christ. Figures life-size.** *Canvas: 5 ft. 3 in. by 5 ft. 10½ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

518*a*. **The Death of Cleopatra. Figure full-length; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 6 ft. 6 in. by 4 ft. 10½ in.*

VANNI (Francesco). Decadent Florentine School: 1563 or 1565–1609.

Born at Siena. In Bologna he was pupil of Passarotti. He studied the antique in Rome. After visiting the principal cities of Lombardy, copying Parma, Correggio and Parmesano, he returned to his native land, where he confined himself almost exclusively to the style of Borraccio. He executed important works for Pope Clement VII., and for the Cardinal St. Cecilia. He died quite young, leaving some good disciples, among whom were his sons Michelangelo and Raphael.

521. **The Meeting of the Marias and St. John, who is returning from the grave of Jesus. The picture is divided into two compartments.** *On copper: 1 ft. 10½ in. by 9⅝ in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

VAN VITELLI (GASPARD), commonly called GASPARD DAGLI OCCHIALI. ROMAN SCHOOL: 1647–1736.

Born at Utrecht, but owing to his long stay in Italy his name is associated exclusively with that country. He painted perspectives and miniatures in the style of Canaletto. He died at Rome.

522. **The City of Venice, viewed from the Sea.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 2 in. by 5 ft. 7⅝ in.* SALA ITALIANA

VASARI (GIORGIO). FLORENTINE SCHOOL: 1512–1574.

George Vasari was born at Arezzo. He learned the rudiments of art from the French painter, Guillermo of Marseille, and at the age of 15 years went to Florence. He there studied under Buonarroti, Andrea del Sarto, and other great masters. In Pisa and Bologna he left some works of importance; and afterwards, with Catdinal Hippolyti de Medici, he visited Rome, where he executed important works for Pope Clement VII., Paul III., Julius II., and others. But Vasari excelled rather as author than as painter. His *Vite de' piu eccellenti pittori. scultori ed architetti* is an invaluable collection of notices of the lives of celebrated artists, and perhaps the most important of its kind for studying the development of the Italian schools. Vasari died at Florence at 62 years of age.

SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

523. Charity amusing herself by caressing several infants. Represented sitting, with upper part of the body exposed. Figures full-length; life-size. *Collection of Philip III., Royal Residence of Pardo. Panel: 4 ft. 10¾ in. by 3 ft. 8⅝ in.*

SALA ITALIANA

524. The Virgin, the Infant Jesus, and two Angels. *Panel: 4 ft. 8 in. by 3 ft. 3 in.*

VECCHIA (Pietro Muttoni della). Venetian School; 1605–1678.

Born at Venice. Was a pupil of Alessandro Varotari. Died at Venice. His works are of no great interest.

CENTRAL SALON: AUTORES ITALIANOS

525. Dennis, the young tyrant of Syracuse, schoolmaster of Corinth. Figures half-length; life-size. *Collection of Charles II., Royal Castle and Palace of Madrid. Saved from the fire of 1734. Canvas: 3 ft. 4 in. by 3 ft. 10⅝ in.*

VERONESE (Paolo Cagliari), called Paul Veronese. Venetian School: 1528–1588.

Paul Veronese was born at Verona. His father, a stone-carver, seeing the inclination of his son for painting, placed him, at the age of 14 years, under Antonio Badile, Paul's uncle, and a painter of no great merit. Paul soon began to do independent work, and in 1551 he received a commission from the Soranzi family to paint frescoes in their new villa by Castelfranco. In 1552 he was painting, together with Battista del Moro, Domenico del Riccio, and Farinato, in the Cathedral at Mantua. He went to Venice in 1555, where he lived, almost continuously, the remainder of his life. He died of pleurisy in April 1588. Paul Veronese was one of the greatest naturalistic masters. One of his best works is *The Marriage at Cana*, in the Louvre.

SALA DE LA REINA ISABEL

526. Venus and Adonis. The youthful hunter is sleeping tranquilly in the arms of the goddess, who refreshes his sleep by fanning him. A little Cupid is anxiously turning from the side of the sleeping youth a beautiful hound. Figures life-size. *Purchased in Venice by Velasquez for Philip IV. Canvas: 6 ft. 10½ in. by 6 ft. 3 in.*

CENTRAL SALON: AUTORES ITALIANOS

527. The Child Jesus disputing with the Doctors. (Luke ii.) The scene takes place in a magnificent temple of

Renaissance architecture. Figures life-size. *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 7 ft. 8 in. by 13 ft. 11$\frac{3}{4}$ in.*

528. **Jesus and the Centurion. (St. Mathew viii.) Background of splendid Renaissance architecture. Figures life-size.** *From the Monastery of the Escorial. Canvas: 6 ft. 3 in. by 9 ft. 8 in.* SALA ITALIANA

529. **Susannah and the two Elders, (Apocryphal Bible.) In a garden, which has for a background a beautiful marble palace, is seen an elegant bath, beside which stands Susannah, hastily hiding her naked figure in an embroidered wrap, and turning her anxious and indignant gaze upon the two Elders beside her. Figures smaller than life-size.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 4 ft. 10$\frac{3}{4}$ in. by 5 ft. 9$\frac{1}{2}$ in.* CENTRAL SALON: AUTORES ITALIANOS

530. **The Martyrdom of San Ginés. The saint appears, clothed in the cloak that he used in his comedy, before the executioner, who with a great sword awaits the order of the execution. Figures life-size.** *From the Royal Monastery of the Escorial. Canvas: 8 ft. 1 in. by 5 ft. 11 in.*

531. **A Mystic Subject. The Infant Jesus, placed by his mother upon a pedestal, is adored by St. Lucy and a martyr in armour who has the cross of St. Stephen at his breast. Figures half-length; less than life-size.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 5 ft. 1$\frac{1}{2}$ in. by 4 ft. 5$\frac{1}{2}$ in.* SALA DE LA REINA ISABEL

532. **The Penitent Magdalen. Figure more than half-length and life-size.** *Collection of Isabel Farneso, Palace of San Ildefonso. Canvas: 3 ft. 11$\frac{1}{2}$ in. by 3 ft. 5 in.* CENTRAL SALON: AUTORES ITALIANOS

533. **Moses Saved from the Nile. A beautiful young maid presents the rescued infant to Pharaoh's daughter. Other women, and a buffoon.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 1 ft. 9$\frac{3}{4}$ in. by 1 ft. 4$\frac{3}{4}$ in.* SALA DE LA REINA ISABEL

534. **Jesus at the Marriage of Cana. (St. John ii.) Ten persons sitting at a semicircular table in a splendid dining-hall, which opens into a garden. Among these, Jesus and Mary occupy the centre. Eight servants, on foot, waiting on the table.** *Purchased for Philip IV. at the sale of the Crown property of Charles I. of England. From the Royal Monastery of San Lorenzo. Canvas: 4 ft. 1$\frac{1}{2}$ in. by 6 ft. 9$\frac{1}{2}$ in.* CENTRAL SALON: AUTORES ITALIANOS

535. **Jesus and the Centurion. (St. Matthew viii.) The centurion is prostrate on the ground, and Jesus, surrounded by his apostles, turns to one of them, as if speaking the words attributed to him by the Scripture.** *Collection of Charles II., Royal Castle and Palace of Madrid. Canvas: 4 ft. 7$\frac{3}{4}$ in. bv 4 ft. 5 in.* SALA ITALIANA

536. **Calvary. The three corpses, the Redeemer and the two Thieves, are hanging to the crosses, and a soldier on a white horse thrusts his lance into the sacred body of Jesus.** *From Royal Monastery of San Lorenzo, Escorial. Canvas: 4 ft. 2¾ in. by 4 ft. 1 in.*

CENTRAL SALON: AUTORES ITALIANOS

537. **The Woman taken in Adultery. (St. John xviii.) Jesus is descending some steps with two apostles, and at the foot two men present to him the unfortunate woman. The Scribes are represented at the left of the Saviour, interrogating him.** *From Monastery of the Escorial. Canvas: 3 ft. 4 in. by 3 ft. 10 in.*

538. **Youth between Vice and Virtue.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 3 ft. 3 in. by 5 ft. 7¾ in.*

539. **The Sacrifice of Abraham. (See No. 387.)** *From the Escorial. Canvas: 4 ft. 2¼ in. by 3 ft. 1 in.*

540. **Cain wandering with his Family. (Genesis iv.) The wife of the fratricide, seated on a rock, holds an infant to her breast and talks to her husband, who is on foot, with a stick in his hand. Background: rocky wilderness and stormy sky.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 3 ft. 5 in. by 4 ft. 11½ in.*

SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

541. **The Adoration of the Kings. Scene in a rude shed against the ruins of a grand Roman edifice.** *Canvas: 5 ft. 2½ in. by 4 ft. 6½ in.*

SALA ITALIANA

542. **Portrait of a Young Lady. Figure half-length: life-size.** *Canvas: 3 ft. 8½ in. by 3 ft. 3 in.*

CENTRAL SALON: AUTORES ITALIANOS

543. **Portrait of a Young Lady. Figure half-length: life-size.** *Canvas: 3 ft. 7 in. by 3 ft. 2 in.*

544. **Portrait of a Young Lady. More than half-figure: life-size.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 3 ft. 11 in. by 3 ft. 2 in.*

SALA ITALIANA

545. **Portrait of a Young Lady, richly attired, Figure half-length; life-size.** *Canvas: 3 ft. 9½ in. by 3 ft.*

CENTRAL SALON: AUTORES ITALIANOS

546. **Portrait of an Old Lady. Life-sized bust.** *Canvas: 2 ft. by 1 ft. 10½ in.*

VERONESE (Copy of PAUL).

SALA ITALIANA

547. **Moses Saved from the Nile.** *Canvas: 3 ft. by 2 ft. 4 in.*

VERONESE (CARLO CAGLIARI), commonly called CHARLES VERONESE. VENETIAN SCHOOL: 1572–1596.

Born at Verona, and was the most talented son of Paul Veronese. His excessive application to his

work impaired his health, and he died at the early age of 24 years.

548. **Allegorical Subject. The birth of Love, or the birth of a prince. In a beautiful field is set up a pavilion supported by several genii, and terminating in a crown. Fame, from the top of this pavilion, announces to the world the happy birth. In the background, figures and emblematic groups.** *This picture is considered by some to represent the birth of Charles V. Canvas: 5 ft. 11 in. by 7 ft. ½ in.* SALA ITALIANA

549. **St. Agatha. In prison, having just suffered her martyrdom. The saint turns her gaze upon a beautiful young angel who has come to comfort her. Figures half-length and life-size.** *From the Monastery of the Escorial. Canvas: 3 ft. 8⅝ in. by 2 ft. 9½ in.* CENTRAL SALON: AUTORES ITALIANOS

549*a*. **The Judgment of Paris. At one side the three goddesses, who have just divested themselves of their clothes, beneath a tree. At the other side, Paris seated upon a rock beneath another tree.** *Canvas: 3 ft. 10½ in. by 4 ft. 4½ in.* WESTERN PASSAGE: BASEMENT

VINCI (Copy of LEONARDO DA).

550. **Portrait of Mona Lisa, commonly called** *La Gioconda.* **For a long time this picture passed as the famous original, but latterly the best critics have agreed that it is only a good copy. The original exists in the Louvre.** *Saved from the fire of the Royal Palace in 1734. Panel: 2 ft. 5½ in. by 1 ft. 10¼ in.* SALA ITALIANA

VIVIANI (OCTAVIO). LOMBARD SCHOOL. Flourished in Brescia in the eighteenth century and painted perspectives.

551. **Perspectives, with Figures.** *Collection of Charles III., Buen Retiro. Canvas: 2 ft. 7½ in. by 3 ft. 4 in.*

552. **Perspective, with ruins of a Greco-Roman palace.** *Canvas: 2 ft. 7½ in. by 3 ft. 5 in.*

553. **Perspective. A spacious vestibule with masqueraders dancing.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 6¼ in. by 1 ft. 2½ in.* EASTERN PASSAGE: BASEMENT

554. **Perspective. Other vestibule, with soldiers gaming.** *Companion to No. 553, and from same source. Canvas: 1 ft. 6¼ in. by 1 ft. 1½ in.*

VIVIANO CODAGORA. NEAPOLITAN SCHOOL. Flourished in the middle of the eighteenth century, and painted perspectives.

WESTERN PASSAGE: BASEMENT

557. **Exterior perspective of the Church of St. Peter, Rome.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Saved from the fire of* 1734. *Canvas: 5 ft.* 5½ *in. by 7 ft.* 1⅝ *in.*

VOLTERRA (DANIELE RICCIARELLI DA). FLORENTINE SCHOOL: 1509–1566.

Born at Volterra (Tuscany) in 1509. He first learned to draw from Giovanni Ant. Razzi, and afterwards he placed himself under Baldassare Peruzzi. In Rome he became pupil to Perino del Vaga, whom he assisted in many works, He was appointed superintendent of the works of the Vatican, on recommendation of Michelangelo, by Pope Paul III. Besides being a painter, he was also a sculptor, and executed some important works in this other branch of art. This artist owes his celebrity more to his earnest application than to his genius. His compositions are energetic, but somewhat conventional of expression.

SALA DE LA REINA ISABEL

559. **Calvary. Representing the taking down of the three corpses in presence of a great crowd of people. The Marias and St. John are at the foot of the Holy Cross. Authenticity doubtful.** *From the Royal Monastery of the Escorial. On copper: 2 ft.* 3¼ *in. by* 1 *ft.* 9 *in.*

ZELOTTI (BATTISTA). VENETIAN SCHOOL. Born at Verona about 1532; died about 1592.

His masters were Antonio Badile and Paul Veronese. His compositions show originality; and his colouring is so brilliant that many of his works have passed as the productions of Paul Veronese.

SALA ITALIANA

560. **Rebekah and Eliazar. (Genesis xxiv.) Rebekah is represented beside the well receiving the gifts from Eliazar. Figures life-size.** *Canvas: 7 ft.* 7½ *in. by* 9 *ft.* 5 *in.*

ZUCCARO (Style of).

EASTERN PASSAGE: BASEMENT

561. **The Resurrection of the Lord.** *Canvas:* 4 *ft.* 5½ *in. by* 2 *ft.* 3½ *in.*

ANONYMOUS PAINTINGS OF THE ITALIAN SCHOOLS

FLORENTINE SCHOOL

562. **The Spirit of God walking upon the Waters.** *Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.* CENTRAL SALON: AUTORES ITALIANOS

563. **Separation of Light and Darkness; creation of the Sun and the Moon.** *Companion to the preceding picture. Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.*

564. **The Creation of the Animals.** *Companion to the two preceding pictures. Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.*

565. **The Creation of Woman.** *Companion to the three preceding pictures. Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.*

566. **Adam receiving the forbidden Fruit from Eve.** *Companion to the four preceding pictures. Canvas: 5 ft. 7¾ in. by 4 ft. 2¾ in.*

567. **Portrait of an unknown Man. Resembles the portrait of the celebrated Erasmus. Bust.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Panel: 1 ft. 9 in. by 1 ft. 4¼ in.* SALAS DE ALFONSO XII.

569. **St. John the Baptist.** *Panel: 1 ft. 7½ in. by 1 ft. 2 in.* WESTERN PASSAGE: PRINCIPAL FLOOR

570. **St. John the Evangelist.** *Companion to No. 569. Panel: 1 ft. 7½ in. by 1 ft. 2 in.* SALAS DE ALFONSO XII.

571. **The Annunciation. Mary interrupted in her praying by the Angel Gabriel, who delivers the message. The Eternal is seen descending from Heaven between Angels, carrying the dove in His hand. Figures life-size.** *Panel: 5 ft. 5¼ in. by 4 ft. 1 in.* SALA ITALIANA

572. **Noli me tangere. Jesus appearing to Mary Magdalen.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 2 ft. by 1 ft. 6¼ in.* SALAS DE ALFONSO XII.

UMBRIAN SCHOOL OF THE FIFTEENTH CENTURY

SALAS DE ALFONSO XII.

573. The Rape of the Sabine Women. The scene is a field of various aspect, in which a pavilion is raised. Romulus is directing the rape. *Panel: 1 ft. 9 in. by 5 ft. 4 in.*

574. The Continence of Scipio. On a throne of marble, P. Cornelius Scipio, clothed in a Roman chlamys and surrounded by his officers, judges the dispute between the robber of the beautiful Spaniard and her promised Celtiberian lord. *This picture, and its companion No. 573, have been attributed by some distinguished critics to Luca Signorelli, but there is good foundation for considering them the work of Pinturicchio. Panel: 1 ft. 9 in. by 5 ft. 3 in.*

VENETIAN SCHOOL

CENTRAL SALON: AUTORES ITALIANOS

577. Portrait of a Young Lady. Life-sized bust. *Canvas: 1 ft. 3½ in. by 1 ft. 2 in.*

578. Portrait of a Man. Life-sized bust. *Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 1 ft. 10¼ in. by 1 ft. 5 in.*

579. Portrait of a Knight of Malta. An old man dressed in black with the cross of the Order upon his breast. Half-length; life-size. *Canvas: 3 ft. 5¾ in. by 3 ft. 2 in.*

STAIRWAY LEADING TO SALAS DE AL-FONSO XII.

580. Portrait of an unknown Young Man. Bust. *Canvas: 2 ft. 11 in. by 2 ft. 2¾ in.*

581. Portrait of a Young Man. Bust; less than life-size. *Canvas: 12 in. by 9½ in.*

SALA ITALIANA

582. Portrait of an unknown Gentleman. *Canvas: 3 ft. 7½ in. by 3 ft. ½ in.*

STAIRWAY LEADING TO SALAS DE AL-FONSO XII.

583. Portrait of the Elector John Frederick, Duke of Saxony. Armed, with drawn sword; showing the wound that he received in the face at the famous battle of Mühlenberg. Half-length figure; life-size. *Collection of Philip II., old Alcázar of Madrid. Canvas: 4 ft. 2¼ in. by 3 ft.*

LOMBARD SCHOOL

584. The Virgin, with the Infant Jesus in her lap. *Canvas: 1 ft. 6¼ in. by 1 ft. 1½ in.* SALA ITALIANA

585. The Flood. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 10½ in. by 2 ft. 5¼ in.* DIRECCIÓN

585*a*. The Virgin placing the Sleeping Jesus in the Manger. Imitation of Correggio. Circular form. *Panel, diameter 1 ft. 1½ in.* SALA ITALIANA

BOLOGNESE SCHOOL

586. The Infant St. John caressing a Lamb. *Panel: 5 in. by 6½ in.* SALA ITALIANA

587. Landscape. *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 1 in. by 1 ft. 4¼ in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

588. Landscape, with river and boats, in one of which a man is playing a guitar. *Canvas: 1 ft. 2 in. by 1 ft. 9⅞ in.* SECRETARÍA

589. Landscape, with ruins and a river, and people singing in a boat. *Companion to No. 588. Canvas: 1 ft. 2½ in. by 1 ft. 10 in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

590. St. Francis of Assisi receiving from Heaven, by means of two angels, the sacerdotal garments, and the wine to celebrate the holy sacrifice of the Mass. *Collection of Philip V., San Ildefonso. Canvas: 8½ in. by 6½ in.*

591. Mystic Subject. The Virgin, with the Infant Jesus, St. John, St. Elizabeth, and St. Catherine of Alexandria. Entire figures; less than life-size. *Canvas: 5 ft. 11 in. by 4 ft. 2⅞ in.* CENTRAL SALON: AUTORES ITALIANOS

592. Allegorical Triumphal Arch. Dedicated to St. John the Baptist. *Collection of Philip V., San Ildefonso. Canvas: 2 ft. 2½ in. by 1 ft. 9⅞ in.* SALA ITALIANA

593. Allegory. The Virgin supports the Infant Deity, who tramples with his feet the Dragon of Sin. *Panel: 1 ft. 5½ in. by 1 ft.* CONNECTING PASSAGE: PRINCIPAL FLOOR

594. The Martyrdom of St. Andrew. *Canvas: 3 ft. 4 in. by 2 ft. 9 in.* WESTERN PASSAGE: BASEMENT

595. Episode of the Flight into Egypt. *Canvas: 2 ft. 2⅞ in. by 1 ft. 9 in.* SALA ITALIANA

NEAPOLITAN SCHOOL

SALA ITALIANA

596. St. Charles Borromeo, kneeling, meditating upon the suffering of Christ. Figures life-size. *Canvas: 6 ft. 9½ in. by 5 ft. 1 in.*

WESTERN PASSAGE: BASEMENT

597. Jesus falling under the weight of the Cross. *Canvas: 1 ft. 1¼ in. by 3 ft. 5⅜ in.*

SALA ITALIANA

598. Flowers in a metal vase, with figures in relief. Signed "A. B." (possibly Andrea Belvedere). *Canvas: 4 ft. 11 in. by 3 ft. 3 in.*

599. Flowers in a vase. Signed "A. B." *Companion to No. 598. Canvas: 4 ft. 11 in. by 3 ft. 3 in.*

SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

600. Two Angels among garlands and bunches of flowers. *Canvas: 3 ft. 3 in. by 2 ft. 3¼ in.*

EASTERN PASSAGE: BASEMENT

601. Landscape, with the Penitent Magdalen. *Collection of Philip V., San Ildefonso. Canvas: 2 ft. by 2 ft. 5¼ in.*

PRINCIPAL STAIRWAY

603. Portrait of an unknown Man. Half-length; life-size. There is a great resemblance between this portrait and that of John of Austria, bastard son of Philip IV. *Canvas: 3 ft. 2 in. by 2 ft. 9½ in.*

ITALIAN SCHOOLS UNCLASSIFIED

SALAS DE ALFONSO XII.

605. Holy Family. Jesus in the lap of his mother is being adored by a young saint, who is crowned and who probably represents St. Catherine of Alexandria. Half-figures. *Panel: 1 ft. 9 in. by 1 ft. 4 in.*

SALA ITALIANA

606. Flowers, with a sparrow and a goldfinch. *Canvas: 2 ft. 5⅜ in. by 2 ft. 1 in.*

CENTRAL SALON: AUTORES ITALIANOS

607. Portrait of a Young Man. *Canvas: 1 ft. 4⅜ in. by 1 ft. 1½ in.*

STAIRWAY LEADING TO SALAS DE ALFONSO XII.

608. The Marriage of St. Catherine. *Panel: 1 ft. 3¼ in. by 1 ft. 9 in.*

609. The Last Supper. *On copper: 1 ft. 2 in. by 1 ft. 6⅜ in.*

610. Architectonic Composition. Portico of the Palace of Solomon, in which is seen the throne from which the wise king spoke his famous sentence in the dispute of the mothers. *Canvas: 3 ft. 7 in. by 4 ft. 6½ in.*

611. The Virgin, with the Infant Jesus in her lap. *On copper: 1 ft. 3½ in. by 1 ft. 1 in.* SALAS DE ALFONSO XII.

612. David, with the Head of Goliath. Half-figure; life-size. *Canvas: 2 ft. 4 in. by 2 ft. 3½ in.* SALA ITALIANA

613. A Hermit. Life-sized bust. *Canvas: 2 ft. 5½ in. by 1 ft. 11½ in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

618. Holy Family, with St. John, who has roses in his hand. *Canvas: 2 ft. 10¾ in. by 5 ft. 5¾ in.*

619. The poor Jew offering his gifts to Moses, for the edification of the temple. (Exodus xxxv.) Figures half-length; life-size. *Canvas: 3 ft. 10½ in. by 5 ft. 6½ in.* CENTRAL SALON: AUTORES ITALIANOS

623. Flowers in an earthen vase, and fruits. *Canvas: 3 ft. 2 in. by 4 ft. 4½ in.* WESTERN PASSAGE: BASEMENT

625. The Marias visiting the Grave of Jesus. *Canvas: 2 ft. 4 in. by 1 ft. 9 in.* STAIRWAY LEADING TO SALAS DE ALFONSO XII.

626. The Adoration of the Shepherds. *Canvas: 1 ft. 4¾ in. by 1 ft. 1½ in.* WESTERN PASSAGE: BASEMENT

627. Portrait of Luca Giordano. Copy; life-size bust. *Canvas: 1 ft. 10½ in. by 1 ft. 5 in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

628. The Virgin, reading. Bust with hands. *Canvas: 1 ft. 3½ in. by 1 ft. 1½ in.* SALA ITALIANA

628*b*. The Virgin caressing the Child Jesus. Busts life-size. *Canvas: 2 ft. 1 in. by 1 ft. 7½ in.*

STAIRWAY LEADING TO SALAS DE ALFONSO XII. 628*c*. **Landscape, with view of a bay.** *Canvas: 1 ft. 3 in. by 3 ft.*

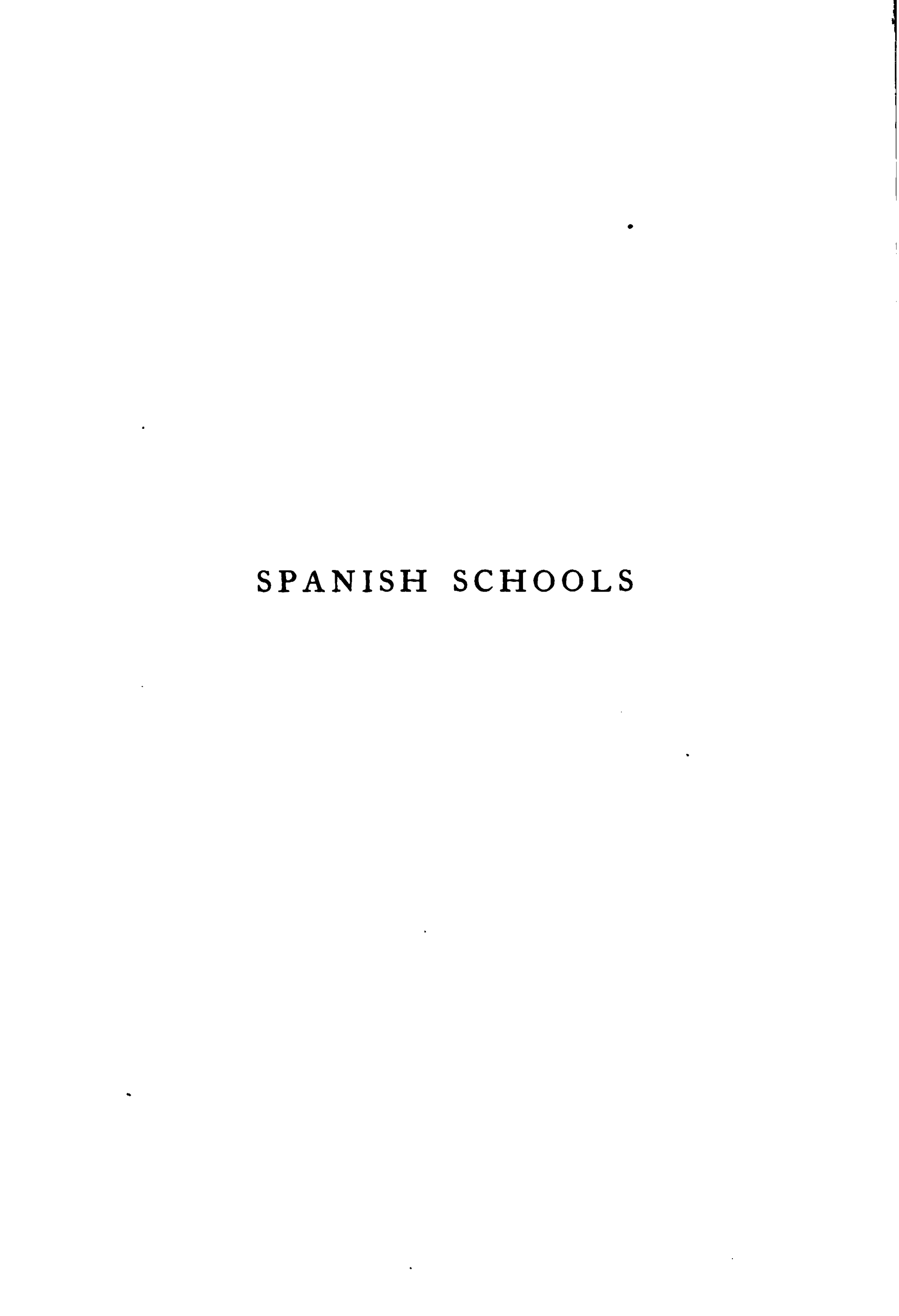
628*d*. **The Entombment of Christ.** *Canvas: 2 ft. 4¾ in. by 1 ft. 6 in.*

EASTERN PASSAGE: BASEMENT 628*e*. **Ecstasy of the Magdalen.** *Canvas: 2 ft. 1¾ in. by 1 ft. 7 in.*

SALA ITALIANA 628*f*. **Portrait of a Duke of Milan, in armour.** Figure half-length; life-size. *Canvas: 4 ft. 1 in. by 2 ft. 11 in.*

STAIRWAY LEADING TO SALAS DE ALFONSO XII. 628*g*. **Portrait of an unknown Man.** Dressed in the style of the sixteenth century. Figure more than half-length; life-size. *Canvas: 3 ft. 9¼ in. by 2 ft. 11 in.*

PRINCIPAL STAIRWAY 628*h*. **Portrait of the Queen of Etruria, Mary, daughter of Charles IV. of Spain.** Half-length. *Panel: 10½ in. by 8½ in.*



SPANISH SCHOOLS

SPANISH SCHOOLS

ANTOLINEZ (D. José). School of Madrid: 1639–1676.

Born at Seville. He knew very little of art when he came to Madrid. Here he placed himself under the direction of Francesco Rizi, where he made rapid progress. He was a beautiful colourist. He died at Madrid at the age of 37 years.

629. **The Magdalen in ecstasies.** Raised from the earth by angels, the penitent Magdalen listens, enraptured, to the music of a lute which another young angel plays. Figures life-size. *Canvas: 6 ft. 8 in. by 5 ft. 3½ in.* SALA ESPAÑOLA

APARICIO (D. José). We have not classified the modern authors into schools.

Born at Alicant in 1773; died at Madrid in 1838. Made his first studies in Valencia and Madrid, and then went to Paris to the studio of Jacob David. He was Court Painter to Ferdinand VII. in 1815. He died at 65 years of age.

630. **Ransom of Captives.** Represents the setting free, in 1768, by order of Charles III., of 1700 captives from the dungeons of Algiers. This picture was executed in Rome in 1813. *Canvas: 14 ft. 1¼ in. by 22 ft. 3½ in.* SALA DE CONTEMPORANEOS

630*a*. **The Hunger of Madrid** (1811-12). The idea of the picture is the constancy of the citizens of Madrid, who, in the midst of the horrors of starvation, refused the food offered by his oppressors. Figures larger than life-size. *Canvas: 10 ft. 2¾ in. by 14 ft. 2½ in.* RESTAURACION

ARELLANO (Juan de). School of Madrid: 1614–1676.

Born at the town of Santorcaz. In Madrid he was a pupil of Juan de Solis, whom he left after some

considerable time, and set himself to study and copy the works of Mario Nuzzi, who was so celebrated as a painter of flowers. In this branch of painting Arellano reached the highest place among the Spanish artists of his time. He died in Madrid.

CENTRAL SALON: AUTORES ESPAÑOLES SALA ESPAÑOLA

631. **Flowers.** *Canvas: 2 ft.* 8¼ *in. by 2 ft.*

632. **Flowers.** *Canvas: 2 ft.* 8¼ *in. by 2 ft.*

633. **Flowers.** *Canvas: 3 ft. 4 in. by 2 ft. 6 in.*

634. **Flowers.** *Canvas: 3 ft. 4 in. by 2 ft. 6 in.*

635. **Flowers.** *Canvas: 1 ft. 11 in. by 1 ft. 6 in.*

636. **Flowers.** *Canvas: 1 ft. 11 in. by 1 ft. 6 in.*

ARIAS FERNANDEZ (Antonio). School of Madrid. Born at Madrid, date unknown; died at Madrid 1684.

He was pupil to Pedro de las Cuevas, and so precocious an artist that, at the age of 14 years, he painted all the canvas of the greater altar of the Carmen Calzado of Toledo, a work that gained for him a great reputation in the capital. At 25 years he had attained to the name of being one of the greatest artists in Madrid. Nevertheless, in spite of his laborious life and distinguished reputation, he spent his old age in poverty, and died in the general hospital of the royal city of Spain.

ROTUNDA: ENTRANCE

640. **The Coin of Cæsar. (St. Luke xx.) Jesus and the Jew occupy the centre. Behind the Saviour, and at his right, are the apostles; behind the Jew who presents the money, a group of armed men. In his left palm the Hebrew shows the coins stamped with the bust of Cæsar. Figures life-size.** *From the Convent of Benedictionos de Monserrat of Madrid. Canvas: 6 ft. 3 in. by 7 ft.* 5½ *in.*

BAYEU Y SUBIAS (D. Francisco): 1734–1795.

Born at Saragossa, and first studied painting under Luzán, an able master in his native city. He afterwards studied in the academy of St. Ferdinand at Madrid, and later became Director of that institution. He executed frescoes in the Palace of Madrid, the

Collegiate of San Ildefonso, and other places. His oil paintings are much inferior to his frescoes. He died in Madrid.

642. **The Coronation of the Virgin. Sketch.** *This sketch and the following ten were acquired for the Museo by Ferdinand VII., and the Queen Regent, Mary Christina. Canvas: 4 ft. 5¼ in. by 2 ft. 7½ in.* SALA DE CONTEMPORÁNEOS

643. **The Ascension of the Lord. Sketch, circular form above.** *This subject, with other three, form the life of Christ, Bayeu painted for the Convent of San Pascual at Aranjuez. Canvas: square, 2 ft.* EASTERN PASSAGE: BASEMENT

648. **Sacred Allegory. Sketch.** *This and the following seven sketches were works done in the Collegiate of San Ildefonso. Canvas: 1 ft. 6¾ in. by 1 ft. 10½ in.* WESTERN PASSAGE: BASEMENT

649. **Sacred Allegory. Sketch.** *Canvas: 1 ft. 6¾ in. by 1 ft. 10½ in.*

650. **Sacred Allegory. Sketch.** *Canvas: 1 ft. 6¾ in. by 1 ft. 10½ in.*

651. **Sacred Allegory. Sketch.** *Canvas: 1 ft. 6¾ in. by 1 ft. 10½ in.*

651*a*. **The Evangelist St. Matthew. Sketch.** *Companion to the following three. Canvas: square, 1 ft. 10¼ in.*

651*b*. **The Evangelist St. Mark. Sketch.** *Companion to Nos. 651a, 651c, and 651d. Canvas: square, 1 ft. 10¼ in.*

651*c*. **The Evangelist St. Luke. Sketch.** *Companion to Nos. 651a, 651b, and 651d. Canvas: square, 1 ft. 10¼ in.*

651*d*. **The Evangelist St. John. Sketch.** *Companion to the previous three. Canvas: square, 1 ft. 10¼ in.*

659. **Olympus. Sketch for a ceiling in the Royal Palace of Madrid.** *Canvas: 2 ft. 2¼ in. by 4 ft.*

662. **View of the Canal of Manzanares.** *Canvas: 1 ft. 2 in. by 3 ft. ½ in.*

663. **View of the Paseo de las Delicias, Madrid.** *Canvas: 1 ft. 2½ in. by 1 ft. 9½ in.*

664. **Outdoor Luncheon. Scene: a Garden by the Manzanares.** *Canvas: 1 ft. 2½ in. by 1 ft. 9½ in.*

665. **St. Francis of Sales founding the Order of the Visitation.** *This picture is attributed by some to Ramón Bayeu, brother of Francisco. Canvas: 1 ft. 9¾ in. by 1 ft. 1 in.*

BOCANEGRA (D. PEDRO ATANASIO). SCHOOL OF SEVILLE.

Born at Granada early in the seventeenth century; died at the same city in 1688.

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

665*a*. **The Virgin with the Infant Jesus, St. John the Baptist, and St. Anne.** *Canvas: 4 ft. 1½ in. by 2 ft. 1⅝ in.*

CAMARON Y BONONAT (D. José). Born at Segorbe in 1730; died in Valencia in 1803. He learned to draw from his father, Nicolas, who was a sculptor and architect. He was Director of the Academy of St. Charles at Valencia.

SALA DE CONTEMPORÁNEOS

666. **Sorrow. Seated at the foot of the cross, with angels.** *Canvas: 5 ft. 2½ in. by 3 ft. 10 in.*

CANO (Alonso). School of Seville: 1601–1667.

Born at Granada. At Seville he placed himselr under the sculptor Juan Martinez Montañés and the painter Francisco Pacheco. He first distinguished himself as sculptor. He executed some beautiful pieces in the College of *San Alberto* and the Monastery of *Santa Paula* and elsewhere. He came to Madrid in 1637, when he met his old condisciple Velasquez, whose influence obtained for Alonso some important commissions. His most important paintings exist in Madrid, Malaga, Seville, and Granada. His characteristics are: correct drawing, highly finished figures, composition full of feeling and solemnity, unconventional expression, and excellent colour. He died at Granada in his 66th year. He had many good pupils, among whom were Mesa, Cieza, and Bocanegra.

SALA ESPAÑOLA

667. **St. John the Evangelist writing his Apocalypse.** *Canvas: 4 ft. 2½ in. by 3 ft. 2 in.*

CENTRAL SALON: AUTORES ESPAÑOLES

668. **St. Benedict, Abbot. Half-figure; life-size.** *Collection of Charles II., Royal Castle and Palace of Madrid. Canvas: 5 ft. 4⅝ in. by 4 ft.*

SALA ESPAÑOLA

669. **St. Jerome. Archangel descends from Heaven, and through a trumpet announces the resurrection of the flesh.** *Canvas: 5 ft. 9 in. by 6 ft. 9½ in.*

SALA DE LA REINA ISABEL

670. **The Virgin adoring her Infant Jesus.** *Canvas: 5 ft. 3 in. by 3 ft. 5⅝ in.*

SALA ESPAÑOLA

671. **Christ at the Column.** *From the Monastery of the Escorial Canvas: 1 ft. 4 in. by 10½ in.*

672. **Jesus Dead. A young angel covers the sacred corpse with outspread wings.** *Collection of Charles III., New Palace of Madrid. Canvas:* 5 *ft.* 9½ *in. by* 3 *ft.* 11 *in.* CENTRAL SALON: AUTORES ESPAÑOLES

673. **A Gothic King seated on his throne. Life-size; full-length.** *Painted for the old Salon de Retratos of the Royal Castle and Palace of Madrid. Canvas:* 5 *ft.* 4 *in. by* 4 *ft.* 1 *in.*

674. **Two Kings, seated, with purely arbitrary insignia of the Royal Majesty of the Goths.** *Also painted for the Royal Castle and Palace of Madrid. Canvas:* 5 *ft.* 4 *in. by* 7 *ft.* 4½ *in.* SECRETARÍA

CARBAJAL (Luis de). Born at Toledo in 1534; died after 1613.

Luis was brother of the sculptor and architect, Juan Bautista Monegro, and pupil of Juan de Villoldo. He painted some important and interesting pictures in the Monastery of the Escorial at Madrid. In 1591 he painted at Toledo in company with *Blas del Prado*, in the Convent of Minimos, and he also worked with other distinguished artists in the Palace of Pardo.

675. **The Penitent Magdalen. Half-figure; life-size.** *From the Monastery of the Escorial. Canvas:* 4 *ft.* 2⅝ *in. by* 3 *ft.* ½ *in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

CARDUCCI or CARDUCHO (Vincent). School of Madrid: 1578–1638.

Born at Florence, but was brought to Spain by his brother Bartolomeneo at a very early age, and was educated in Madrid. He was painter to King Philip III. and executed extensive works in the Palace of Pardo. His *Diálogos* are the best work on painting, in the Spanish tongue. He did much to further the cause of the school in which he was formed, and had such pupils as Félix Castello, Francisco Fernandez, Francisco Rizi, and others. His works are characterised by facility of composition, natural attitudes, good drawing, and vigorous colouring. He died at Madrid at 60 years of age,

676. **The Battle of Fleurus, won by D. Gonzalo of Cordova, on the 9th August, 1622. The General Gonzalo is seen in the foreground on horseback, with one of his Field-Marshals. The background: battle. Figures in the foreground; life-size.** *Canvas:* 9 *ft.* 8 *in. by* 11 *ft.* 10 *in.*

ROTUNDA: ENTRANCE

677. **Constance, Liberated from the Siege, by the Duke of Feria. The Duke is represented on horseback in the foreground. Figures in foreground life-size.** *Canvas: 9 ft. 8 in. by 12 ft. 1¾ in.*

678. **Expugnation of Rheinfeld by Spanish troops under command of the Duke of Feria. Episode of the Thirty Years' War.** *Canvas: 9 ft. 8 in. by 11 ft. 7¼ in.*

WESTERN PASSAGE: BASEMENT

685. **Head of a Man. Study of colossal size.** *Collection of Charles II., Palace del Retiro. Canvas: 8 ft. by 6 ft. 8 in.*

CARREÑO DE MIRANDA (D. JUAN). SCHOOL OF MADRID: 1614–1685.

Born of a noble family at Aviles. He came to Madrid in 1623 with his father, who placed him first under *Pedro de las Cuevas*, and afterwards in the school of Bartolomé Roman. He assisted Velasquez in the work in the Royal Palace, and from 1660 held the title of Painter to the King. He was the chosen artist of Charles II., whose portrait he painted on several occasions. And it was in portraiture that Carreño excelled: some of his works rivalling in truth, animation and beauty of tones, the portraits of Van Dyck. His principal disciples were Mateo Cerezo, Cabezalero, Donoso, Ledesma, and Sotomayor. He died at Madrid.

SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

687. **Portrait of King Charles II. as a child.** *Canvas: 6 ft. 6½ in. by 4 ft. 6 in.*

SALA ESPAÑOLA

689. **Portrait of Marianne of Austria, second wife of Philip IV., with widow's headdress.** *Canvas: 6 ft. 10¼ in. by 4 ft. 1 in.*

SALA DE LA REINA ISABEL

690. **Portrait of Peter Iwanowitz Potemkin, Prelate of Ulech, Envoy of the Czar of Moscovy, Foedor II., in the Court of Charles II. in 1682. Figure entire; life-size.** *Collection of Charles II., Royal Castle and Palace of Madrid. Canvas: 6 ft. 7½ in. by 4 ft. 1¾ in.*

CENTRAL SALON: AUTORES ESPAÑOLES

691. **Portrait of a monstrously fat Dwarf. Life-sized female figure; full-length.** *Painted for the collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 5 ft. 4 in. by 3 ft. 2¾ in.*

692. **Portrait of Francisco Bazán, Buffoon of the Court of Charles II. Entire figure; life-size.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 6 ft. 6 in. by 4 ft. 6½ in.*

692*a*. **Portrait of Mary Louisa of Bourbon, first wife of Charles II. Half-length; life-size.** *Canvas: 3 ft.* 1½ *in. by* 2 *ft.* 2¼ *in.* PRINCIPAL STAIRWAY

CARREÑO (Style of).

693. **The Magdalen in the Wilderness, meditating over a book, with a skull in her hand. Full-length; life-size.** *Canvas: 6 ft.* 8¼ *in. by* 4 *ft.* 7⅝ *in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

CASTELLO (FÉLIX). SCHOOL OF MADRID: 1602–1656.

Born at Madrid. His father was Fabricio Castello, painter to Philip II., who executed important frescoes in the Escorial; and his grandfather was the famous painter and architect, Juan Bautista Castello. He placed himself, after grasping the elementary technicalities of painting, under Vincencio Carducci. He is remarkable for correct drawing and nobly expressive figures.

694. **Fight between Spaniards and Dutchmen. Representing the victory won by General Balthasar at the head of his troops against the Dutch, in the early years of the reign of Philip IV. Figures in the foreground life-size.** *Collection of Charles II., Retiro. Canvas:* 9 *ft.* 5 *in. by* 11 *ft.* 2 *in.* ROTUNDA. ENTRANCE

695. **The Landing of General Fadrique of Toledo, in the Bay of San Salvador. An episode of 1626 in the difficulty between the Spanish and Dutch, in South America. Figures in the foreground; life-size.** *Collection of Charles II., Retiro. Canvas:* 9 *ft.* 8 *in. by* 10 *ft.* 1¼ *in.*

CASTILLO Y SAAVEDRA (ANTONIO DEL). SCHOOL OF SEVILLE: 1603–1667.

Born at Cordova and studied first with his father, Agustin del Castillo. On the death of his father, Antonio went to Seville with José de Sarabia and placed himself under the direction of Zurbaran, with whom he made rapid progress. He returned to Cordova, and there applied himself with such zeal that he soon gained for himself the name of first painter in that city. He especially distinguished

himself in portraiture. His principal works are still in Cordova, where he died in 1667.

CENTRAL SALON: AUTORES ESPAÑOLES

696. **The Adoration of the Shepherds. Figures life-size.** *Canvas: 7 ft. ¼ in. by 5 ft. 3½ in.*

CAXÉS (EUGENIO). SCHOOL OF MADRID: 1577–1642.

Born at Madrid. He commenced his studies under his father Patricio, a Florentine painter, who was commissioned by Philip II. to paint in the Royal Palaces of Spain. He worked with his father in the Royal Palace at Pardò, and in 1612 was appointed painter to King Philip III. Then he executed many works for the convents and churches. In company with Carducci he painted frescoes in the chapel of *Nuestra Señora ael Sagrario* at Toledo, and oil compositions in the Monastery of Guadalupe. He died in the capital at 65 years of age.

697. **Hostile Landing of the English, in the Bay of Cadiz, under command of Lord Wimbledon. Figures life-size.** *Collection of Charles II., Retiro. Canvas: 9 ft. 9⅝ in. by 10 ft. 6 in.*

CEREZO (MATEO). SCHOOL OF MADRID: 1635–1675.

Born at Burgos. After learning the rudiments of art from his father Mateo, he came to Madrid and entered the school of Carreño. Palomino considered the *Cena de Emaus* of Cerezo on a par with the greatest creations of Titian or Paul Veronese. He died at Madrid, aged 40 years.

SALA ESPAÑOLA

699. **The Assumption. The Virgin is being conducted heavenwards by Angels, while the Apostles contemplate in wonder the vacant grave.** *From the Palace of Aranjuez. Canvas: 8 ft. 8¼ in. by 5 ft. 5⅝ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

700. **The Mystic Marriage of St. Catherine of Alexandria. The Infant Jesus, in his mother's arms, presents the nuptial ring to the kneeling St. Catherine. Entire figures; small life-size.** *Purchased for this Museo in 1829 by Ferdinand VII. Canvas: 6 ft. 8¼ in. by 5 ft. 3½ in.*

COELLO (CLAUDIO). SCHOOL OF MADRID: Date of birth unknown; died in Madrid in 1693.

Born at Madrid. His father, an engraver in bronze, placed him to study drawing in the school of

Francisco Rizi. This excellent artist, seeing the boy's talent for painting, persuaded the father to allow him to study colours. Under Rizi he made rapid strides, and while yet very young he executed works for the monks of San Plácido and for the churches of San Andres and Santa Cruz. He contracted a friendship with Carreño, who helped to perfect him in colour. He also had a friend in José Donoso, with whom he painted frescoes in the church of Santa Cruz. On the death of Rizi in 1685 he completed the picture which that artist was painting for the altar of the *Santa Forma* of the sacristy of the Escorial. He died at Madrid. Coello was the last Spanish painter of the period which preceded the rapid decline, in all their branches, of both art and literature.

701. **A Mystic Subject. The Virgin seated on a raised throne, with the Infant Jesus upon her right thigh, offering himself to the adoration of the faithful. About the throne are St. John with the Lamb; St. Elizabeth, Queen of Hungary; St. Peter and St. Paul; St. Anthony of Padua, and St. Francis; and to the left of the spectator, St. Michael. Figures life-size.** *Canvas: 7 ft. 6 in. by 8 ft. 10½ in.* SALA ESPAÑOLA

702. **A Mystic Subject. The Virgin, surrounded by the Holy Family, offers the Infant Jesus to the adoration of St. Louis, King of France. Figures life-size.** *Companion to No. 701. Canvas: 7 ft. 5¼ in. by 8 ft. 11 in.*

703. **Portrait of King Charles II. Less than half-length; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 5¾ in. by 1 ft. 11¼ in.*

COELLO (Style of).

704. **Portrait of Marianne of Austria, second wife of Philip IV., as widow. More than half-length; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 2 in. by 2 ft. 6¾ in.*

COLLANTES (Francisco). School of Madrid: 1599–1656.

Born in the capital. He was a pupil of Carducho, and excelled in landscape painting. His greatest works are those executed in the Palace of the *Buen*

Retiro and *Ezekiel Prophesying the Resurrection*, which exists in this museum, and in which the universality of his genius is well illustrated. He died at Madrid, 57 years of age.

SALA ESPAÑOLA

705. **Ezekiel's Vision of the Resurrection of the Flesh.** (Ezekiel xxxvii.) Scene: A field covered with ruins and graves. *Collection of Philip IV., Pardo. Canvas: 5 ft. 9 in. by 6 ft. 8 in.*

CRUZ (D. MANUEL DE LA). Born at Madrid in 1750; died in the same city in 1792. Studied in the Royal Academy of St. Ferdinand. His most important work was painted in the cloister of the Convent of St. Francis the Great, at Madrid.

WESTERN PASSAGE: BASEMENT

710. **The Fair of Madrid. Held, in the time of the painter, in the** *Plaza de la Cebada. Canvas: 2 ft. 9½ in. by 3 ft.*

ESCALANTE (JUAN ANTONIO). SCHOOL OF MADRID: 1630–1670.

Escalante was born at Cordova, and was sent by his parents to the capital to study under Francisco Rizi. He adopted the style of Tintoretto, and gained great distinction for the canvases on the life of St. Gerard, which he painted for the cloister of the *Carmelitas Calzados* of Madrid. He died in the capital in 1670.

SALA ESPAÑOLA

711. **Holy Family.** *Canvas: 1 ft. 9 in. by 1 ft. 6 in.*

712. **The Infant Jesus and St. John. Figures life-size.** *Canvas: 2 ft. 8¾ in. by 3 ft. 11½ in.*

ESPINÓS (D. BENITO). Flourished in the latter part of the eighteenth and beginning of nineteenth century.

Born at Valencia, and studied under his father José Espinós, a professor in the Academy of St. Charles, in that city. He excelled in painting flowers, imitating the Flemish and Dutch styles.

SALA DE CONTEMPORÁNEOS

713. **Flowers.** *Panel: 1 ft. 6 in. by 1 ft. ½ in.*

714. **Flowers.** *Companion to No. 713. Panel: 1 ft. 6 in. by 1 ft. 1 in.*

715. **Flowers, with a bas-relief.** *Canvas: 1 ft. 9 in. by 2 ft 4½ in.*

716. **Flowers.** *Companion to No. 715. Canvas: 1 ft. 9 in. by 2 ft. 4¼ in.* SALA ESPAÑOLA

717. **Flowers.** *Panel: 1 ft. 11¼ in. by 1 ft. 4¼ in.*

718. **Flowers.** *Companion to No. 717. Panel: 1 ft. 11¼ in. by 1 ft. 4¼ in.*

719. **Flowers.** *Panel: 1 ft. 4¾ in. by 1 ft. 10½ in.*

720. **Flowers.** *Panel: 2 ft. 4 in. by 1 ft. 6¾ in.*

721. **Garland of Flowers, with bas-relief representing Mercury and Minerva.** *Panel: 3 ft. 3¼ in. by 2 ft. 3½ in.*

ESPINOSA (JACINTO JERÓNIMO DE). Born at the town of Consentaina in 1600; died at Valencia in 1680. He was a pupil of Jerónimo Rodriguez de Espinosa, and possibly of P. Borrás and Francisco Ribalta. He imitated the style of the Bolognese School. His greatest works are in the churches of Valencia. In portraiture Espinosa rivalled Murillo and Zurbaran, and was excelled only by Velasquez. His style is forcible, his drawing naturalistic, and his colour warm, like the best Bolognese masters. STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

722. **St. Mary Magdalen in Prayer. More than half-length; life-size. Imitation of Van Dyck.** *Canvas: 5 ft. 2¼ in. by 2 ft. 8¾ in.* SALA ESPAÑOLA

723. **Christ at the Column. Figures entire; life-size.** *From the Palace of Aranjuez. Canvas: 5 ft. 6½ in. by 3 ft. 11½ in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

724. **St. John with the Lamb. More than half-figure; life-size.** *Canvas: 3 ft. 7½ in. by 2 ft. 11½ in.* SALA ESPAÑOLA

ESPINOSA (JUAN DE). Nothing definite is known of this painter. He appears to have flourished about the end of the seventeenth century or the beginning of the eighteenth. SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

725. **Fruit.** *Canvas: 2 ft. 2 in. by 1 ft. 11 in.*

726. **Fruit.** *Canvas: 1 ft. 7½ in. by 1 ft. 3¼ in.*

EZQUERRA (D. JERÓNIMO ANTONIO DE). Dates unknown. He was a disciple of Palomino, and flourished early in the eighteenth century. SECRETARÍA

727. **Landscape. Shore with view of the sea in which appears Neptune, accompanied by Tritons and sea nymphs.** *Canvas: 7 ft. by 5 ft. 2¼ in.*

GILARTE (MATEO). Born at Valencia, and flourished in the middle of the seventeenth century.

He learned to handle colours in the school of the Ribaltas, and then went to Murcia, where he painted both in oil and fresco in the Church of Our Lady of the Rosary, the College of St. Stephen, and elsewhere. His style offers more reminiscences of Castillo and Zurbaran than of the Ribaltas.

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

728. **The Nativity of the Virgin. Figures life-size.** *From the Convent of St. Francis the Great, Madrid. Canvas: 7 ft. 5 in. by 4 ft. 9¾ in.*

GÓMEZ (D. JACINTO). Born at San Ildefonso in 1746; died in 1812.

He was a pupil of Franciseo Bayeu, and Court Painter to Charles IV.

WESTERN PASSAGE: BASEMENT

728a. **The Heavenly Hierarchies adoring the Holy Spirit.** *Sketch for a ceiling executed in the Palace of San Ildefonso. Canvas: 1 ft. 6 in. by 1 ft. 5½ in.*

GONZÁLEZ (BARTOLOMÉ). SCHOOL OF MADRID: 1564–1627.

Born at Valladolid. Was a pupil of Patricio Caxés. He was employed by Philip III. in various works at Burgos, Valladolid, Lerma, Pardo, and in the Escorial, and nominated painter to that monarch in 1617. The most important composition pictures left by González were *The Suffering of Christ* and *The Birth of the Saviour*, the former painted for the *Agustinos Recoletos* of Madrid, and the latter for the Convent of San Francisco. His portraits are characterised by good drawing and careful execution. He died at Madrid.

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729. **Portrait of Queen Margaret of Austria, wife of Philip III. More than half-figure; life-size.** *Collection of Philip III., Royal Alcázar and Palace of Madrid. Canvas: 3 ft. 9¼ in. by 3 ft. 8 in.*

730. **Portrait of the Infanta, Isabel Clara Eugenia. More than half-figure; life-size.** *From the same source as No. 729. Canvas: 3 ft. 7½ in. by 2 ft. 10¾ in.*

GOYA Y LUCIENTES (D. FRANCISCO). 1746–1828.

This great regenerator of naturalistic painting in Spain was born at Fuendetodos in Arragon. At 13 years of age he commenced his studies with Luzán, at Saragossa. He next spent some years in Rome, and returned to Spain in 1769, the most gifted painter of his time. He gained a great reputation by frescoes which he executed in the church *del Pilar* at Saragossa, his canvas in the church of *St. Francis the Great* at Madrid, his pictures on customs, and his historical portraits; and in 1795 was made Director of the Academy of St. Ferdinand. He was Court Painter to both Charles IV. and Ferdinand VII. In 1822 he went to France, and after spending a short time in Paris, established himself at Bordeaux, where, with the exception of a visit to Madrid, one year before his death, he spent the rest of his days. Goya's most notable frescoes are those executed in the *Iglesia del Pilar* at Saragossa, in *San Antonio de la Florida* at Madrid, and in the Palace of Almirantazgo. His best historical works in oil are in Valladolid and Valencia, and his portraits and pictures on customs, besides in this museum, are to be found in various cities of Spain.

731. **Portrait of King Charles IV. of Bourbon, on horseback. Wears the uniform of Colonel of the Life Guards, and is mounted on a piebald horse, chestnut and white. Life-size.** *Canvas:* 10 *ft.* 10½ *in. by* 9 *ft.* 1 *in.* SALA DE RETRATOS

732. **Portrait of Queen Mary Louisa of Parma, wife of Charles IV., on horseback. Also in uniform of the Life Guards. Horse, chestnut colour with braided mane.** *Companion to No.* 731. *Canvas:* 10 *ft.* 10½ *in. by* 9 *ft.* 1 *in.*

733. **A Bull-fighter, mounted.** *Canvas:* 1 *ft.* 9¾ *in. by* 2 *ft.* 5¾ *in.* SALA DE CONTEMPORÁNEOS

734. **Episode of the French Invasion of 1808. The struggle in the** *Puerta del Sol* **between the citizens and the cavalry of the Imperial Guard. Figures life-size.** *Canvas:* 8 *ft.* 7½ *in. by* 11 *ft.* 2½ *in.*

735. **Scenes of the Third of May 1808. A group of citizens of Madrid being shot by the troops of Murat. (See History of the French Invasion of Spain.) Figures**

life-size. *Companion to No. 734. Canvas: 8 ft. 7½ in. by 11 ft. 2½ in.*

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736. **The Family of Charles IV. Figures entire; life-size.** *This picture is of Goya's best period. Canvas: 9 ft. 1¼ in. by 10 ft. 11 in.*

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737. **Portrait of King Charles IV., standing, with the uniform of Colonel of the Life Guards.** *From the private collection of the Prince of the Peace. Canvas: 6 ft. 7 in. by 4 ft. 1 in.*

738. **Portrait of Queen Mary Louisa, standing. Figure entire; life-size.** *From the same source as its companion No. 737. Canvas: 6 ft. 6 in. by 4 ft. 1 in.*

739. **Portrait of Princess Mary Josephine, eldest daughter of King Charles III. Bust.** *Canvas: 2 ft. 4¾ in. by 1 ft. 11¼ in.*

740. **Portrait of Prince Francis, youngest son of Charles IV. Half-length study.** *Canvas: 2 ft. 4¾ in. by 1 ft. 11¼ in.*

741. **Portrait of Prince Charles Mary Isidorus, son of Charles IV. Bust study.** *Canvas: 2 ft. 4¾ in. by 1 ft. 11¼ in.*

742. **Portrait of the Prince of Parma, Louis, son-in-law of Charles IV. Bust study.** *Canvas: 2 ft. 4¾ in. by 1 ft. 11¼ in.*

SALA DE GOYA

743. **Portrait of Prince Anthony, brother of Charles IV. Bust study.** *Canvas: 2 ft. 4¾ in. by 1 ft. 11¼ in.*

GOYA (Copy of).

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743. **Portrait of King Charles III., standing, dresssed as a huntsman. Entire figure; life-size.** *From the Palacio del Retiro. Canvas: 6 ft. 10 in. by 4 ft. 1½ in.*

HERRERA (FRANCISCO), called HERRERA EL MOZO. Born at Seville in 1622; died at Madrid in 1685.

He first studied with his father, Herrera el Viejo, and then went to Rome, where he came under the baneful influence of the *Mannerists*. He returned to Seville, and after remaining there for some time, in which he executed many unimportant works, he established himself in the capital. Here he received marked distinctions from the Queen Regent, Mary of Austria, though he never attained to the title of Court Painter. His principal merit consisted in a pleasing colour.

744. **The Triumph of St. Hermenegild. The holy martyr ascends to Heaven, raising on high the cross. Below, the desperate form of an armed warrior, and the priest who endeavoured to persuade the prince to return to the Arian faith. Figures entire, and larger than life-size.** *Purchased by Ferdinand VII. for this Museum. Canvas:* 10 *ft.* 8 *in. by* 7 *ft.* 5 *in.* SALA ESPAÑOLA

IRIARTE (IGNACIO). SCHOOL OF SEVILLE: 1620–1685.

Born at the town of Azcoitia, and moved to Seville at 22 years of age, when he entered the school of Herrera the elder. He was for some time an intimate friend of Murillo, but latterly a misunderstanding arose between the two friends. He excelled in landscapes, and imitated Claudio Loreno.

745. **Landscape.** *Canvas:* 4 *ft.* 8 *in. by* 3 *ft.* 5¾ *in.* CENTRAL SALON: AUTORES ESPAÑOLES

746. **Landscape.** *Canvas:* 4 *ft.* 6½ *in. by* 3 *ft.* 3 *in.*

747. **Landscape.** *Canvas:* 3 *ft.* 7¾ *in. by* 6 *ft.* 5 *in.*

748. **Landscape.** *Canvas:* 3 *ft.* 2 *in. by* 3 *ft.* 3 *in.*

JOANES (VICENTE), or VICENTE JUAN MACIP, commonly called JUAN DE JUANES. Born between 1505 and 1507; died in 1579.

The facts relating to this artist's birth, school, and death are very obscure. His style, however, reveals the influence of Raphael's school in Italy, as is seen in the picture No. 763 of this Museum. He supplied work for the Jesuit churches in Spain—namely, San Nicolas, Santa Cruz, Carmen Calzado, San Estéban, and many others. His style is majestic and noble, notably in his images of the Saviour. In portraiture he approached Raphael, and perhaps excelled Bronzino. This great painter was distinctly Italian in his art, but as none of his pupils followed his maxims, he cannot be classed at the head of a school.

749. **St. Stephen in the Synagogue. (Acts of the Apostles vi.) Represents Stephen speaking the words of wisdom in the synagogue.** *This and the following picture, which constitute with it a series, were executed by Juanes for the church of St. Stephen at Valencia, and Charles IV. purchased them from that church in* 1801. *Panel:* 4 *ft.* 2½ *in. by* 4 *ft.*

SALA DE LA REINA ISABEL

750. **St. Stephen accused of blasphemy in the Council.** *See note to No.* 749. *Panel:* 4 *ft.* 2½ *in. by* 4 *ft.*

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751. **St. Stephen conducted to Martyrdom.** *See note to No.* 749. *Panel:* 4 *ft.* 2½ *in. by* 4 *ft.*

752. **The Martyrdom of St. Stephen. (Acts of the Apostles vii. 56.)** *See note to No.* 749. *Panel:* 4 *ft.* 2½ *in. by* 4 *ft.*

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753. **The Entombment of St. Stephen.** *See note to No.* 749. *Panel:* 4 *ft.* 2½ *in. by* 4 *ft.*

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754. **Portrait of Louis of Castelví, Lord of Carlet, a magnate of Valencia of the time of Charles V. Figure more than half-length; life-size.** *Panel:* 4 *ft.* 1 *in. by* 2 *ft.* 10 *in.*

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755. **The Last Supper. The Saviour, seated at the table with his Twelve Apostles, holds in his right hand the unleavened bread.** *Panel:* 4 *ft.* 1½ *in. by* 6 *ft.* 1½ *in.*

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756. **The Visitation. Mary receives the homage of St. Elizabeth in the abode of Zaccharias while the two husbands embrace.** *Purchased for this Museum by Ferdinand VII. in* 1826. *Panel: diameter,* 1 *ft.* 11½ *in.*

757. **The Martyrdom of St. Agnes. This saint was sentenced to be cremated alive; but when placed in the fire the flames divided, leaving her intact in their midst. She was afterwards beheaded in the ashes of the fire so miraculously extinguished.** *Purchased for this Museum by Ferdinand VII. in* 1826. *Panel: diameter,* 1 *ft.* 10½ *in.*

758. **The Coronation of the Virgin. The Virgin, upon her celestial throne, receives the crown from the hands of the Eternal and Jesus. About the throne are the various hierarchies of the blessed.** *Purchased for this Museum by Ferdinand VII. in* 1826. *Panel of oval form:* 8½ *in. by* 7½ *in.*

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759. **Ecce Homo. Half-figure; life-size.** *From the Palace o Aranjuez. Panel:* 2 *ft.* 8½ *in. by* 2 *ft.*

760. **The Saviour of the World. He holds the cup of affliction in his left hand, and with his right presents the Host. Figure less than half-length; life-size. Gold background. Centre of a triptych.** *Panel:* 2 *ft.* 4½ *in. by* 1 *ft.* 7 *in.*

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761. **Melchisedec, King of Salem. Wing of a triptych.** *Panel:* 2 *ft.* 7¼ *in. by* 1 *ft.* 1½ *in.*

762. **The High Priest Aaron. Wing of a triptych.** *Companion to No.* 761. *Panel: 2 ft.* $7\frac{1}{4}$ *in. by* 1 *ft.* $1\frac{1}{2}$ *in.*

763. **The Saviour, with the Cross on his shoulder, on his way to Golgotha, surrounded by a crowd of ruffians. To the right the Virgin, the Magdalen, and St. John.** *Panel:* 3 *ft. by* 2 *ft.* $7\frac{1}{4}$ *in.* SALAS DE ALFONSO XII.

764. **Jesus presenting the Holy Eucharist. Background of gold. Less than half-figure; life-size.** *Came to this Museum in* 1827 *from the Royal Academy of St. Ferdinand. Panel:* 2 *ft.* 1 *in. by* 1 *ft.* $7\frac{3}{4}$ *in.* CENTRAL SALON: AUTORES ESPAÑOLES

765. **The Descent from the Cross.** *Part of an altar-piece of the parochial church of Bocairente; purchased by Charles IV. in* 1802. *Panel:* 3 *ft.* 6 *in. by* 3 *ft.* 2 *in.* SALAS DE ALFONSO XII.

766. **Christ's Agony in the Garden.** *Companion to No.* 765, *and from the same source. Panel:* 3 *ft.* $6\frac{1}{2}$ *in. by* 3 *ft.* 2 *in.*

LACOMA (Francisco). Born at Barcelona in 1784; was pupil of the Royal Academy of St. Ferdinand, and afterwards of the famous artist David, at Paris. Died at Paris in 1849.

766*a*. **Portrait of Queen Mary Josephine Amelia, third wife of Ferdinand VII. More than half-length; life-size.** *Came to this Museum from the Royal Palace of Madrid in* 1847. *Canvas:* 3 *ft.* $5\frac{3}{4}$ *in. by* 2 *ft.* $8\frac{3}{4}$ *in.* SALA DE RETRATOS

LEONARDO (José). School of Madrid: 1616–1656.

Born at Calatayud. *Jusepa Martinez* assures us that Leonardo was one of the best pupils of Eugenio Caxés; and Cean Bermudez makes him a disciple of *Pedro de las Cuevas.* His constant study of the great masters at Madrid and other centres gave him a remarkable freshness of colour, good drawing, and grace in disposing and grouping his figures in historical composition. He painted in the Royal Alcázar restored by Philip IV. In the prime of life he plunged himself into a deplorable insanity by a drink, which misfortune or envy induced him to take, and he died at Saragossa at 40 years of age.

767. **The Marquess Ambrose Spinola receiving the Keys of Breda. The composition is divided into two parts. To the left of the spectator the Spanish General, mounted on a white horse, receives the Keys from the Dutch governor, who kneels. The other side of the** ROTUNDA: ENTRANCE

ROTUNDA: ENTRANCE

picture represents the evacuation of the fortress by the Dutch. *Painted for King Philip IV., and placed in the Palace del Buen Retiro. Canvas: 7 ft. 11⅝ in. by 12 ft. 4½ in.*

768. **The Taking of Acqui by the Duke of Feria. Episode of the Thirty Years' War. The Duke,** *Gomez Suárez de Figueroa,* **is represented in the foreground mounted on a spirited piebald horse, and accompanied by other horsemen. The figures in the foreground are full-length and life-size.** *Also painted for Philip IV., and placed in the Palace del Buen Retiro. Canvas: 9 ft. 10¼ in. by 11 ft. 7½ in.*

LIAÑO (Teodoro Felipe de). School of Madrid. Date of birth unknown to us; died in 1625.

Nothing definite is known of this artist's life previous to 1584, when he painted the portrait of the famous Alvaro de Bazan, first Marquess of Santa Cruz. He was an excellent miniature portrait painter, and from his correct drawing and beautiful colour he received the name of "Miniature Titian."

PRINCIPAL STAIRWAY

769. **Portrait of Princess Clara Eugenia. In her right hand she holds a cameo, with the portrait of Philip II.; while the left rests upon the head of Magdalen Rinz, fool of Princess Juana of Portugal. Full-length; life-size. This beautiful portrait has been attributed to Villandrando, and to Bartolomé González.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 6 ft. 8⅝ in. by 4 ft. 2¼ in.*

LOPEZ Y PORTANA (Vicente). Born at Valencia in 1722; died at Madrid in 1850.

Studied first with his father at Valencia, and afterwards with P. Villanueva. At Madrid he was under the direction of Mariano Maella. In his eighteenth year he took a first prize for painting in the Academy of San Fernando. He became Director of the Academy at Valencia, and in that city was made Court Painter to Charles IV. He was also Court Painter to Ferdinand VII. He painted in oil, tempera and fresco.

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771. **Allegory. King Charles III. in the institution of the Order which bears his name.** *Sketch for a ceiling in the Royal Palace of Madrid. Canvas: 3 ft. 10¼ in. by 3 ft. 6½ in.*

772. **Portrait of the great Spanish Painter, Francisco Goya. Half-length; life-size.** *López painted this portrait in*

a few hours in 1827, *during Goya's last visit to Spain. Canvas : 3 ft. by 2 ft. 5¾ in.*

772*a*. **Portrait of Félix Maximo López, first Organist of the Royal Chapel. Half-length; life-size.** *Canvas : 3 ft. 3 in. by 2 ft. 5¼ in.* SALA DE CONTEMPORÁNEOS

773. **The Adoration of the** *Santa Forma. This is a copy of small dimensions of the famous picture by Claudio Coello, which is in the altar (called the altar de la Santa Forma), in the sacristy of the Monastery of the Escorial. Canvas upon wood: 2 ft. 3¼ in. by 1 ft. 2½ in.*

773*b*. **Portrait of Queen Mary Christina of Bourbon, at the time of her marriage with Ferdinand VII. Half-length portrait; life-size.** *Came from the Royal Palace of Madrid in* 1847. *Canvas : 3 ft. 1 in. by 2 ft. 5¾ in.* SALA DE RETRATOS

773*c*. **Portrait of Queen Mary Amelia of Saxony, third wife of Ferdinand VII. Life-sized bust.** *From the same source as No. 773b. Canvas: 3 ft. 4 in. by 2 ft. 8¾ in.*

773*d*. **Portrait of Queen Mary Elizabeth of Braganza, second wife of Ferdinand VII. Extended bust; life-size.** *From the same source as the two preceding pictures. Canvas : 2 ft. 4 in. by 1 ft. 10½ in.*

773*e*. **Portrait of Queen Mary Antonia of Naples, first wife of Ferdinand VII., who died in 1806. Extended bust; life-size.** *From the same source as the three preceding pictures. Canvas : 2 ft. 7¼ in. by 2 ft. ½ in.*

773*f*. **Portrait of Prince Antonio, brother of Charles IV. Bust.** *Canvas: 2 ft. 5¾ in. by 1 ft. 11¼ in.*

LÓPEZ Y PIQUER (BERNARDO). Born at Valencia in 1801; died at Madrid in 1874. He was a pupil of his father Vicente, and distinguished himself by his portraits executed in pastel.

773*g*. **Portrait of Queen Mary Elizabeth of Braganza, second wife of Ferdinand VII. Entire figure; life-size.** *Canvas: 8 ft. 3 in. by 5 ft. 7 in.*

LLORENTE (BERNARDO GERMÁN DE). DECADENT SCHOOL OF SEVILLE: 1685–1757.

Llorente was born at Seville, and died in the same city. He was a pupil of Cristóbal Lopez, and an imitator of Murillo. He received commissions from Queen Isabel Farnese, wife of Philip V.

774. **The Divine Shepherdess. The Virgin in the garb of a shepherdess, seated on a rock, surrounded by sheep.** SALA ESPAÑOLA

This picture was painted for the standard of the Capuchin Missionary, Friar Isidorus of Seville. Canvas: 5 ft. 5 in. by 4 ft. 1½ in.

MADRAZO Y AGUDO (José de). Born at Santander 1781; died at Madrid in 1859.

He studied first with *Cosme de Acuña* and *Gregorio Ferro*, and afterwards went to Paris, where he placed himself under the direction of the celebrated painter David. Under the patronage of Charles IV.'s government he went to Rome to pursue his studies in the great capital; and there he painted *The Death of Lucretia* and also *The Death of Viriatus*, which is preserved in this Museum. He was Court Painter to Charles IV., and afterwards to Ferdinand VII. He promoted, together with the Marquis of Santa Cruz, the creation of this *Museo del Prado*, and in all things pertaining to art he took a warm and active interest. He died at Madrid, aged 78 years.

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775. **The Death of Viriatus. The picture represents the moment in which the Lusitanian soldiers find their illustrious chief assassinated in his bed. Figures life-size.** *Madrazo executed this picture while in Rome, and while Court Painter to Charles IV. Canvas: 9 ft. 11¾ in. by 15 ft.*

776. **Allegory. Divine Love and Profane Love.** *Canvas: 6 ft. 6 in. by 4 ft. 10½ in.*

776*a*. **Allegory of Spring.** *This formed part of a collection of eight pictures, all allegorical, which Madrazo and Juan Ribera executed in 1819, at Rome and Madrid, for the casa rústica of the Casino of the Queen. Canvas: 2 ft. 10¾ in. by 1 ft. 9½ in.*

776*b*. **Allegory of Winter.** *See note to No. 776a. Canvas: 2 ft. 10¾ in. by 1 ft. 9½ in.*

776*c*. **Allegory: Aurora.** *See note to No. 776a. Canvas: 2 ft. 10¾ in. by 1 ft. 9½ in.*

776*d*. **Melody.** *See note to No. 776a. Canvas: 2 ft. 10¾ in. by 1 ft. 9½ in.*

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776*e*. **Jesus in the house of Annas, being struck on the face by one of the ministers of the Pontifice. (St. John xviii. 22.)** *Painted at Paris while Madrazo was pupil of the painter David. Canvas: 5 ft. 8¼ in. by 7 ft. 5½ in.*

776*f*. **Portrait of Ferdinand VII., on horseback. Larger than life-size.** *Canvas: 11 ft. 5¼ in. by 8 ft. ¼ in.*

MAELLA (Mariano Salvador). Born at Valencia in 1739: died in 1819.

He was Court Painter in the Capitol, and General Director of the Academy of San Fernando. His works are of a very inferior order.

777. **The Assumption of the Virgin.** *Canvas: 4 ft. 4 in. by 2 ft. 4½ in.* SALA DE CONTEMPORÁNEOS

778. **Seascape.** *Canvas: 1 ft. 9½ in. by 11 in.* WESTERN PASSAGE: BASEMENT

778a. **Seascape, with castle and fishermen.** *Canvas: 1 ft. 10 in. by 2 ft. 4¾ in.* EASTERN PASSAGE: BASEMENT

778b. **Seascape, with fishermen.** *Canvas: 1 ft. 10 in. by 2 ft. 5¼ in.* BASEMENT

778c. **The Supper of Christ. Sketch.** *Canvas: 1 ft. 2 in. by 3 ft. 1 in.* WESTERN PASSAGE: BASEMENT

MARCH (Esteban). Born at Valencia at the end of the sixteenth century; died at the same city in 1660.

His master was Orrente, the great imitator of Bassano. He painted battles: in the opinion of Palomino, *con superior exelencia.* He was not of sound mind, and Palomino tells some remarkable stories of his insane eccentricities. His style sometimes partakes of Orrente, and at others of Jusepe Ribera. Facility of execution, freshness of colour, and great truth characterise some of his works.

779. **Portrait of the painter Juan Bautista del Mazo. More than half-length; life-size.** *Canvas: 3 ft. 1 in. by 2 ft. 3½ in.* SALA ESPAÑOLA

780. **The Crossing of the Red Sea.** *Collection of Charles III., Palace del Buen Retiro. Canvas: 4 ft. 2 in. by 5 ft. 8½ in.*

781. **An Encampment.** *From same source as No. 780. Canvas: 2 ft. 10¼ in. by 3 ft. 7 in.*

782. **St. Jerome. Half-figure; life-size.** *Canvas: 3 ft. 10½ in. by 3 ft. 3 in.*

783. **An Old Tippler, with a cup of wine in his hand. Life-sized bust.** *Canvas: 2 ft. 4½ in. by 2 ft.*

784. **An Old Woman, with a bottle in her right hand. Life-sized bust.** *Companion to No. 783. Canvas: 2 ft. 4½ in. by 2 ft.*

785. **An Old Woman, with timbrels in her right hand. Life-sized bust.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 2 ft. 7½ in. by 2 ft.*

786. **St. Onofre. Half-figure; life-size.** *Frome same source as No. 785. Canvas: 3 ft. 2 in. by 2 ft. 4½ in.*

MAYNO (FRIAR JUAN BAUTISTA). Born in 1569; died in 1649.

Cean Bermudez says that Mayno was one of the best pupils of Greco; but Martinez holds that he was a friend and pupil of Annibale Carracci and companion of Guido Reni. He was master of Prince Philip (afterwards King Philip IV.), who esteemed him greatly. He excelled in the painting of small portraits. The *Museo Nacional de Madrid* possesses his most important composition pictures. He died in the college of Santo Tomas at Madrid, at the age of 80 years.

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

787. **Allegory. The submission and pacification of the States of Flanders. Figures in the foreground life-size.** *From the Buen Retiro. Canvas: 10 ft. ½ in. by 12 ft. 4½ in.*

MAZO (JUAN BAUTISTA MARTINEZ DEL). SCHOOL OF MADRID. Born at the Capitol, date unknown; died also at Madrid in 1667.

Mazo was pupil and assistant, and afterwards son-in-law, of Velasquez. He was a good imitator of his master's style, and some of his copies have passed as originals of the great Velasquez. He excelled in portraits, landscapes, views of cities, &c., and most of his landscapes are characterised by grandeur of composition. On the death of Velasquez, Mazo was appointed private painter to the King.

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788. **View of the City of Saragossa. The masterly touch of Velasquez is seen in the style of execution of the figures in this picture.** *Painted for Philip IV. on the occasion of his son, Prince Balthazar, receiving the homage of Aragon and Navarre. Canvas: 5 ft. 10½ in. by 10 ft. 9 in.*

789. **Portrait of Don Tiburcio de Redin y Cruzat, Knight of St. John, Field-Marshal of the Spanish Infantry in the time of Philip IV. From an inscription in the left-**

hand corner of this picture, it is evident that Mazo executed the portrait after the death of the personage represented. Full-length and life-size. *Canvas: 6 ft. 7 in. by 4 ft.*

790. Portrait of Marianne of Austria, second wife of Philip IV. (?). This canvas bears an apocryphal inscription which declares it the portrait of Princess Mary Theresa. *From collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas*: *6 ft. 9½ in. by 4 ft. 9½ in.*

791. Landscape, broken and mountainous. In a sort of open cave are a nude nymph and a man. *We are of opinion that this landscape and its companions which follow were in the Royal Alcázar and Palace of Madrid in the time of Charles II. Canvas: 1 ft. 9¾ in. by 6 ft. 5½ in.* CENTRAL SALON: AUTORES ESPAÑOLES

792. View of a Bay, with seaport town surrounded by stout walls. *Companion to the preceding picture. Canvas: 1 ft. 9 in. by 6 ft. 3½ in.*

793. View of the Monastery of the Escorial. *Companion to the two preceding pictures. Canvas: 1 ft. 9½ in, by 6 ft. 5 in.*

794. View of the Campillo, country-house of the Monks of the Escorial. *Companion to the three preceding pictures. Canvas: 1 ft. 9½ in. by 6 ft. 5 in.*

795. Mountainous Landscape, with men on horseback. *Companion to the four preceding pictures. Canvas: 1 ft. 9¾ in. by 6 ft. 5½ in.* SALA DE LA REINA ISABEL

797. Landscape, with rocks and waterfall. Æneas assisting Dido to dismount from her horse before entering the cave. *Companion to the following two pictures. Canvas: 8 ft. by 6 ft. 7 in.* CENTRAL SALON: AUTORES ESPAÑOLES

799. Landscape, with a bay and quay. The departure of Æneas from Carthage. *Companion to the preceding picture. Canvas: 7 ft. 9½ in. by 6 ft. 8 in.*

800. Landscape, with castle on an elevation. Figures representing Latena and her two sons. *Companion of the two preceding pictures. Canvas: 7 ft. 11 in. by 7 ft. 1 in.* SALA ESPAÑOLA

801. Landscape. Large rocks covered with vegetation, bathed by a river. In the foreground are figures of a man and woman; and a wounded dog. *Canvas: 8 ft. by 10 ft. 6¾ in.*

MENÉDEZ (Luis). Born at Naples in 1716; died at Madrid 1780.

His father, Francisco Antonio Menédez, was miniature painter to the family of Philip V., and brought

his infant son to Spain in 1717. He afterwards sent him to study in Rome, where he remained for some considerable time copying the antique and works of the great masters. When he returned to his native place he was made Court Painter to Charles III. In Madrid he was employed by Ferdinand VI. He excelled in painting fruits and still-life.

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805. The Virgin caressing the Infant Jesus. Life-size. *Collection of Isabel Farnese, Palace of St. Ildefonso. Canvas: 2 ft. 8¼ in. by 2 ft.*

806. Still-Life. Salmon, a lemon, three wine-jars, &c. *From the Palace of Aranjuez. Canvas: 1 ft. 4¼ in. by 2 ft.*

807. Still-Life. Fish, &c. *Companion to No. 806 and from the same source. Canvas: 1 ft. 4¼ in. by 2 ft.*

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808. Fruit. Grapes, &c. *From the Palace of Aranjuez. Canvas: 1 ft. 4¼ in. by 2 ft.*

809. Fruit. Plums, &c. *Companion to No. 808 and from the same source. Canvas: 1 ft. 4 in. by 2 ft.*

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810. Still-Life. *From the Palace of Aranjuez. Canvas: 1 ft. 6¾ in. by 1 ft. 2 in.*

811. Still-Life. Kitchen utensils, &c. *From the Palace of Aranjuez. Canvas: 1 ft. 7½ in. by 1 ft. 2 in.*

DIRECCIÓN

812. Still-Life. Dead partridges, onions, and wine-jars. *From the Palace of Aranjuez. Panel: 1 ft. 3½ in. by 2 ft.*

SALA DE CONTEMPORÁNEOS

813. Still-Life. Azaroles, apples, &c. *From the Palace of Aranjuez. Canvas: 1 ft. 3½ in. by 2 ft.*

814. Fruit. Oranges, peaches, &c. *From the Palace of Aranjuez. Canvas: 1 ft. 6¼ in. by 1 ft. 1 in.*

815. Victuals. A jar, cherries, plums, &c. *Companion to No. 814 and from the same source. Canvas: 1 ft. 6¼ in. by 1 ft. 1 in.*

816. Victuals. Jars, bread and plums. *Companion to the two preceding canvases and from the same source. Canvas: 1 ft. 6¼ in. by 1 ft. 1 in.*

SALA ESPAÑOLA

817. Fruit. Limes, oranges, &c. *From the Palace of Aranjuez. Canvas: 1 ft. 6¼ in. by 1 ft. 1 in.*

818. Victuals. Apricots, penny-loaves, &c. *From the Palace of Aranjuez. Canvas: 1 ft. 1 in. by 1 ft. 6¼ in.*

DIRECCIÓN

819. Victuals. A cut water-melon, a loaf, &c. *Companion to No. 818 and from the same source. Canvas: 1 ft. 1 in. by 1 ft. 6¼ in.*

SALA ESPAÑOLA

820. Victuals. Sausages, ham, &c. *From the Palace of Aranjuez. Canvas: 1 ft. 3¾ in. by 2 ft.*

821. **Victuals. A loaf, apples, &c.** *Companion to No.* 820 *and from the same source. Canvas:* 1 *ft.* 3¾ *in. by* 2 *ft.* DIRECCIÓN

822. **Victuals. Oysters, eggs, a kettle, &c.** *Companion to and from the same source as the two preceding pictures. Canvas:* 1 *ft.* 3¾ *in. by* 2 *ft.*

823. **Victuals. Pears, a melon, and a jug.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 6¾ *in. by* 1 *ft.* 1¾ *in.*

824. **Fruit. Apricots and cherries.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 3¾ *in. by* 2 *ft.* SALA DE CONTEMPORÁNEOS

825. **Fruit. Pears and cherries.** *Companion to No.* 824 *and from the same source. Canvas:* 1 *ft.* 3¾ *in. by* 2 *ft.* SALA ESPAÑOLA

826. **Fruit. Pears, pomegranates, and grapes.** *From the Palace of Aranjuez. Canvas:* 2 *ft. by* 2 *ft.* 8¾ *in.*

827. **Fruit. Pears and water-melons.** *Companion to and from the same source as No.* 826. *Canvas:* 2 *ft. by* 2 *ft.* 8¾ *in.*

828. **Fruit, &c. Plums, a loaf, a jug, and a jar.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 1¼ *in. by* 6¾ *in.*

829. **Fruit. Limes, a box of sweets, an earthen pan, &c** *From the Palace of Aranjuez. Panel:* 1 *ft.* 1¾ *in. by* 1 *ft.* 6¾ *in.*

830. **Fruit. Oranges and a melon.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 2 *in. by* 1 *ft.* 7½ *in.*

831. **Fruit. Pears, pomegranates, boxes of sweets, &c.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 2¼ *in. by* 1 *ft.* 1 *in.*

832. **Victuals. Bread, pears, cheese, &c.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 7 *in. by* 1 *ft.* 2¼ *in.*

833. **Victuals. Biscuits, a china cup, and chocolate-pot.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 6¾ *in. by* 1 *ft.* 2 *in.*

834. **Fruit. Cucumbers and tomatoes, oil-cruet, &c.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 4 *in. by* 2 *ft.* SALA DE CONTEM-

835. **Fruit. Pears, peaches, and grapes.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 2 *in. by* 2 *ft.* PORÁNEOS

836. **Victuals. A loaf, a pan of milk, &c.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 6¾ *in. by* 1 *ft.* 1 *in.* DIRECCIÓN

837. **Victuals. Basket with ham, pigeons, &c.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 7 *in. by* 1 *ft.* 2 *in.* SALA ESPAÑOLA

838. **Victuals. Eggs, ham, a pot, &c.** *Companion to No.* 837 *and from the same source. Canvas:* 1 *ft.* 7 *in. by* 1 *ft.* 2 *in.* SALA DE CONTEM-

839. **Fruit. Cluster of grapes, plums, and an apple.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 6¾ *in. by* 1 *ft.* 1¾ *in.* PORÁNEOS

840. **Victuals. Apples, sweets, and other things.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 1¾ *in. by* 1 *ft.* 7 *in.* SALA ESPAÑOLA

841. **Victuals. Figs, bread, a cup, &c.** *Companion to No.* 840, *and from the same source. Canvas:* 1 *ft.* 1¾ *in. by* 1 *ft.* 7 *in.*

842. **Victuals. A raw chop and other eatables on a table.** *From the Palace of Aranjuez. Canvas:* 1 *ft.* 4 *in. by* 2 *ft.*

842*a*. **Fruit. Grapes and peaches.** *Canvas:* 2 *ft. by* 2 *ft.* 8¾ *in.*

842*b*. **Fruit. A cut melon, a wine-bag, &c.** *Companion to No.* 842*a*. *Canvas:* 2 *ft. by* 2 *ft.* 8¾ *in.*

MONTALVO (Bartolomé). Born at Sangarcia, Bishopric of Segovia, in 1769; died in 1846.

He was a pupil of Zacharias Velasquez; *individuo de mérito* of the Academy of St. Ferdinand; and Court Painter to Ferdinand VII. He painted landscapes, dead game, victuals, &c.

SALA ESPAÑOLA

843. **Dead Game. A goose, a partridge, fish, &c.** *Panel:* 1 *ft.* 9 *in. by* 2 *ft.* 4 *in.*

844. **Dead Game. A hare, a partridge, &c.** *Companion to No.* 843. *Panel:* 1 *ft.* 9 *in. by* 2 *ft.* 4 *in.*

SALA DE CONTEMPORÁNEOS

845. **Victuals. A calf's head, an earthen pot, &c.** *Panel:* 1 *ft.* 9½ *in. by* 2 *ft.* 4 *in.*

SECRETARIA

846. **Victuals. Fish, a black pudding, &c.** *Panel:* 1 *ft.* 1¾ *in. by* 2 *ft.* 3¼ *in.*

MORALES (Luis de), commonly called the Divine Morales. Born at Badajoz in the beginning of the sixteenth century; died in 1586.

There is much difference of opinion as to what influences Morales owes his style. It seems most probable that he moulded himself in the assiduous study of the Florentine masters. His works, however, also reveal the influence of the Flemish and German schools. He lived all his life in his native city, with the exception of a short time spent at Madrid in the service of Philip II. His subjects were always religious, and his treatment so excellent that he received the name of *el Divino Morales*.

CENTRAL SALON: AUTORES ESPAÑOLES

847. **Ecce Homo. Jesus, naked, with the crown of thorns on his head, and cane in his left hand. Less than half-figure; life-size.** *Collection of Philip III., Palace of Pardo. Panel:* 2 *ft.* 4 *in. by* 1 *ft.* 7½ *in.*

848. **The Virgin of Sorrows. Less than half-figure; life-size.** *Companion to, and from the same source as, No. 847. Panel: 2 ft. 4 in. by 1 ft. 7¼ in.*

849. **The Presentation of the Infant Jesus in the Temple. (St. Luke ii.) Figures small life-size.** *From the New Palace of Madrid. Panel: 4 ft. 9 in. by 5 ft. 3 in.*

850. **The Virgin caressing the Infant Jesus. Figures less than half-length.** *Panel: 1 ft. 10¼ in. by 1 ft. 3½ in.* SALA DE LA REINA ISABEL

851. **The Saviour. Life-sized head.** *Panel: 1 ft. 4¼ in. by 1 ft. 1 in.* SALAS DE ALFONSO XII.

MORALES (School of).

852. **Ecce Homo. Half-figure; life-size.** *Panel: 2 ft. 1 in. by 1 ft. 8¼ in.*

MUÑOZ (Sebastián). School of Madrid: 1654–1690.

Born in the town of Navalcarnero in 1654, and first studied under Claudio Coello. In Rome he studied under the direction of Carlo Maratta, and on his return to Spain he aided his first master in frescoes in the church of the College *de la Manteria* at Saragossa. He painted ceilings in the Royal Alcázar and Palace of Madrid, and celebrated in frescoes, in the Royal Court, the marriage of the King with Maria Anne of Neoburg. He died at 36 years of age, and his widow was granted a pension by Charles II.

853. **Portrait of the Artist. Head and part of breast.** *Canvas: 1 ft. 1½ in. by 1 ft. ⅝ in.* CENTRAL SALON: AUTORES ESPAÑOLES

MURILLO (Bartolomé Esteban). Born at Seville, probably on the 1st of January, 1618; died in the same place on the 3rd of April, 1682. School of Seville.

Murillo's first master was Juan del Castillo. When this master moved to Cadiz Murillo began to paint independently, selling devotional images on wood and canvas to picture-dealers, as well as to traders from Mexico and Peru. Having accumulated some money in this way he went to Madrid, with the intention of afterwards visiting England and Italy. But advised by Velasquez, who gave him the full

benefit of his great influence in the capital, he decided to remain at Madrid. In 1645 he returned to Seville, where he executed a series of pictures on the life of St. Francis for the Franciscan Convent. In 1648 he married a rich lady of Pilas, and soon his house became the centre of taste and fashion in Seville. Among his most important works may be mentioned the eight large pictures painted for the Hospital of St. George, and called *La Caridad.*

CENTRAL SALON: AUTORES ESPAÑOLES

854. Holy Family, called *del Pajarito.* The Infant Deity, standing upon the knee of his palatine father, playfully holds a goldfinch from the reach of a little woolly dog which he clasps to his bosom. The Virgin suspends her task at the spindle to watch the innocent play. Figures life-size and entire. First style of Murillo. *Collection of Isabel Farneso, Palace of San Ildefonso. Canvas: 4 ft. 8 in. by 5 ft. 10¼ in.*

SALA ESPAÑOLA

855. Rebekah and Eliazar. (Genesis xxiv.) First transition style of Murillo. *Painted at Seville, and carried to Madrid by Philip V. Canvas: 3 ft. 5¾ in. by 4 ft. 10¼ in.*

CENTRAL SALON: AUTORES ESPAÑOLES

856. The Annunciation of the Virgin. The Angel Gabriel on bended knee delivers the message to the kneeling Virgin. Figures life-size. Second style of Murillo. *Collection of Charles III., New Palace of Madrid (?). Canvas: 5 ft. 11¼ in. by 7 ft. 3¾ in.*

SALA ESPAÑOLA

857. The Penitent Magdalen. The beautiful sinner is seated in her cave with an open book in her hand. Final transition style. *Collection of Isabel Farnese, Palace of San Ildefonso (?). Canvas: 4 ft. 11½ in. by 3 ft. 11¼ in.*

CENTRAL SALON: AUTORES ESPAÑOLES

858. St. Jerome kneeling in his cave before a crucifix, with arms crossed, meditates upon the suffering of Christ. Figure entire; life-size. *Cálido* style of Murillo. *Canvas: 6 ft. 1 in. by 4 ft. 3¾ in.*

SALA DE LA REINA ISABEL

859. The Adoration of the Shepherds. Figures life-size. Second style of Murillo. *Collection of Charles III., New Palace of Madrid (?) Canvas: 6 ft. 1 in. by 7 ft. 5 in.*

860. Allegorical representation of the well-known dilemma of St. Augustin: "Placed in the middle, I know not whither to turn." The Holy Priest, kneeling on the steps of an altar, fluctuates between the images of the Virgin and Christ. Figures life-size. In the so-called *calid* style. *Collection of Charles III., New Palace of Madrid. Canvas: 8 ft. 10¾ in. by 6 ft. 4 in.*

861. La Porciúncula: The Apparition of St. Francis. The saint, kneeling on the step of an altar, raises his eyes to the celestial apparition which represents Jesus with the cross, and his saint mother surrounded by angels, &c., in a field of light. Figures small life-size. In the so-called *calid* style. *Canvas: 6 ft.* $8\frac{1}{4}$ *in. by 4 ft. 9 in.* SALA ESPAÑOLA

862. The Virgin, with the Infant Jesus in her lap. Figures life-size and full-length. In the so-called *calid* style. *Canvas: 4 ft.* $10\frac{1}{4}$ *in. by 3 ft. 4 in.* CENTRAL SALON: AUTORES ESPAÑOLES

863. The Apostle James. In the so-called *calid* style. *Collection of Charles III., New Palace of Madrid. Canvas: 4 ft. 4 in. by 3 ft.* $5\frac{3}{4}$ *in.*

864. The Child Jesus, as Shepherd. In his right hand he holds the crook while his left arm rests upon a lamb. This picture belongs to Murillo's better period. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 4 ft. by 3 ft.* $2\frac{3}{4}$ *in.*

865. The Child St. John. Gazing fixedly at the heavens, with one hand on his breast, and the other resting on his lamb, holding the ribbon of the *Agnus Dei*. This also belongs to Murillo's better period. *Collection of Charles III., New Palace. Canvas: 3 ft. 11 in. by 3 ft.* $2\frac{3}{4}$ *in.*

866. The Children, Jesus and St. John: known by the name of *Los Niños de la Concha*. The Infant Precursor drinks from a shell held in the hand of the Child Jesus, while the lamb raises his head to watch them. Figures entire and life-size. This picture is one of Murillo's last or *vaporous* style. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft.* $4\frac{1}{2}$ *in. by 4 ft.* SALA DE LA REINA ISABEL

867. The Annunciation. Mary is kneeling before a small table, in prayer. Gabriel, also kneeling, delivers his message, indicating the Holy Spirit which appears in the form of a dove. This belongs to Murillo's better period. *Acquired in Seville in 1729 for the Palace of San Ildefonso, by Isabel Farnese. Canvas: 4 ft.* $\frac{3}{4}$ *in. by 3 ft. 4 in.* SALA ESPAÑOLA

868. A Mystic Subject: Alluding to the sweetness and suavity with which St. Bernard wrote praises of the Virgin. The saint is represented, writing in his cell, while the Virgin, with the Infant Jesus, appears to him upon a cloud. Figures life-size. This also belongs to Murillo's better period. *Collection of Philip V., Palace of San Ildefonso. Canvas: 10 ft.* $1\frac{1}{4}$ *in. by 8 ft. 1 in.* CENTRAL SALON: AUTORES ESPAÑOLES

869. St. Alphonsus receiving the chasuble from the hands of the Virgin. (See the detailed description in the unabridged Spanish Catalogue.) Figures full-length and

life-size. This belongs to Murillo's better period. *Collection of Philip V., Palace of San Ildefonso. Canvas: 10 ft. ½ in. by 8 ft. ½ in.*

SALA ESPAÑOLA

870. The Virgin of the Rosary. The Virgin, seated on a stone socle, is embracing her divine infant. Between the two is seen a rosary, which gives the name to the picture. Figures full-length; life-size. In the so-called *calid* style. *Collection of Charles III., New Palace of Madrid (?). Canvas: 4 ft. 3¾ in. by 3 ft. 7 in.*

CENTRAL SALON: AUTORES ESPAÑOLES

871. The Conversion of St. Paul. Saul, thrown from his horse and smitten with sudden blindness, raises his face and hand to the heavens, from whence come the words, "Why persecutest thou me?" In the midst of the splendour Jesus appears with the cross. In Murillo's better style. *Canvas: 4 ft. 1 in. by 5 ft. 5¾ in.*

872. St. Anne instructing the Virgin. The mother is seated while the gracious child stands by her side. Murillo painted this picture a few years before his death and after 1674. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 7 ft. 1½ in. by 5 ft. 4 in.*

SALA ESPAÑOLA

873. St. Anne instructing the Virgin. Sketch, with variations, for the preceding picture. *Canvas: 1 ft. 6¼ in. by 9¾ in.*

CENTRAL SALON: AUTORES ESPAÑOLES

874. Christ Crucified. Background mountainous landscape. In the *vaporous* style. *Brought from the Palace of Aranjuez in 1816. Canvas: 5 ft. 11¼ in. by 3 ft. 5¾ in.*

SALA ESPAÑOLA

875. Jesus Christ Crucified. In Murillo's *third* style. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 3½ in. by 1 ft. 9 in.*

876. St. Ferdinand, King of Spain. Represented kneeling, in prayer, while two angels part the curtains revealing the splendour of the heavens. In the better style of Murillo. *Canvas: 1 ft. 9¾ in. by 1 ft. 2¾ in.*

CENTRAL SALON: AUTORES ESPAÑOLES

877. The Conception, with Angels. In Murillo's better style. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 1½ in. by 2 ft. 1 in.*

878. The Conception. Four beautiful infant Angels adorn the throne of the Immaculate, and symbolize her various attributes by roses, palm, olive, &c. Figure life-size. In the so-called *vaporous* style. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 6 ft. 8¼ in. by 4 ft. 8 in.*

SALA DE LA REINA ISABEL

879. The Conception. Background a gloria with three heads of Seraphim at each side. Half-figure; life-size. This belongs to Murillo's better period. *Collection*

of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 11½ in. by 2 ft. 3 in.

880. The Conception. Five beautiful Angels support the Immaculate Virgin; two of them have symbolic branches of palm, roses, olive, &c. Figures entire and life-size. In the *vaporous* style. *Came from the Palace of Aranjuez in* 1816. *Canvas: 7 ft. 2½ in. by 3 ft.* 10 *in.* CENTRAL SALON: AUTORES ESPAÑOLES

881. The Martyrdom of the Apostle St. Andrew. St. Andrew was crucified by command of Nero in the year A.D. 63, and tradition has it that he was tied to an X-shaped cross, and not a T, as in the case of the Saviour. This picture is in the last style of Murillo. *Canvae: 4 ft. by 5 ft. 3 in.*

882. The Prodigal Son. Receiving his portion, in sacks of money, from his father. (St. Luke xv. 11.) *Canvas:* 10½ *in. by* 13 *in.* SALA ESPAÑOLA

883. The Prodigal Son; departing from his home. (St. Luke xv. 13.) *Companion to No.* 882. *Canvas:* 10½ *in. by* 13 *in.*

884. The Prodigal Son. (St. Luke xv. 13.) The youth is drinking at a table with two courtesans, while another youth plays on a guitar. *Companion to preceding two. Canvas:* 10½ *in. by* 13 *in.*

885. The Prodigal Son. (St. Luke xv. 14-19.) Alone in the wilderness, with the swine, the youth kneels, and with eyes raised to heaven, prays for mercy. *Companion to preceding three. Canvas:* 10½ *in. by* 13 *in.*

CENTRAL SALON: AUTORES ESPAÑOLES

886. The Infant Jesus asleep upon the cross. *Calid* style. *Collection of Charles III., New Palace. Canvas: 2 ft. by 2 ft.* 10¼ *in.*

887. The Head of St. John the Baptist on a golden platter. In Murillo's *third* style. *Canvas: 1 ft. 7¼ in. by 2 ft. 6 in.*

888. The Head of St. Paul the Apostle on a pedestal. *Companion to No.* 887. In the *third* style of Murillo. *Canvas: 1 ft. 7¼ in. by 2 ft. 6 in.*

889. St. Jerome, reading. This belongs to Murillo's second period. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 4 ft. 1 in. by 3 ft. 6½ in.*

890. St. Francis of Paula: leaning on his staff, and observing the heavens. In Murillo's second style. *Collection of Charles III., New Palace. Canvas: 3 ft. 4½ in, by 3 ft. 3 in.*

891. St. Francis of Paula: kneeling in the field and directing his gaze to the heavens. *Came from the Palace of San Aranjuez in* 1815. *Canvas: 3 ft. 7¼ in. by 2 ft. 8¼ in.*

SALA ESPAÑOLA

892. **An Old Woman, spinning. Extended bust; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. by 1 ft. 7¾ in.*

893. **The Gallican of the Coin. Extended bust; life-size.** *From same source as No. 892. Canvas: 2 ft. by 1 ft. 4¾ in.*

CENTRAL SALON: AUTORES ESPAÑOLES

894. **St. Francis of Paula. Life-sized bust.** *Canvas: 2 ft. 3 in. by 1 ft. 7¼ in.*

895. **Ecce Homo. Life-sized bust.** *Collection of Charles III., New Palace. Canvas: 1 ft. 8¼ in. by 1 ft. 4 in.*

SALA ESPAÑOLA

896. **The Virgin of Sorrows. Life-sized bust.** *Companion to and from the same source as No. 895. Canvas: 1 ft. 8¼ in. by 1 ft. 4 in.*

897. **Portrait of P. Cavanillas, a barefooted Friar. Extended bust; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 5½ in. by 2 ft.*

898. **Mountainous Landscape, with river.** *Canvas: 3 ft. 1 in. by 4 ft.*

899. **Landscape, with a river and a boat.** *Companion to the preceding picture. Canvas: 3 ft. 1 in. by 4 ft.*

MURILLO (School of).

CENTRAL SALON: AUTORES ESPAÑOLES

900. **The Cook: amusing herself in watching a little dog, while she plucks a fowl, on the kitchen floor. Life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 4 ft. by 5 ft. 4½ in.*

SALA ESPAÑOLA

901. **The Magdalen in her Cave. Half-figure; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso (?). Canvas: 4 ft. 1 in. by 3 ft. 5¼ in.*

902. **The Head of St. John the Baptist upon the plate which was presented to Herodias. Life-size.** *Canvas: 1 ft. 9½ in. by 2 ft. 4½ in.*

903. **The Head of St. Paul upon the sword. Life-size.** *Companion to No. 902. Canvas: 1 ft. 9½ in. by 2 ft. 4½ in.*

MURILLO (Imitation of).

SALA ESPAÑOLA

904. **A Beggar Boy, seated on the ground and picking fleas from his clothes. Imitation of the canvas in the Louvre called** *Le jeune Mendiant. Canvas: 3 ft. 3 in. by 2 ft. 4 in.*

NAVARRETE (JUAN FERNANDEZ), commonly called NAVARRETE EL MUDO: 1526–1579.

Born at Logroño. From an illness in his infancy he remained deaf and dumb all his life. He received lessons in painting from a monk named Vincente and then went to Italy, visiting all the principal cities, and finally settling at Venice with Titian, from whom he acquired the soft mellow colour which distinguishes him. He was Court Painter to Philip II. and did many works for the Escorial. He was a faithful follower of the maxims of Titian. He died at Toledo in 1579.

905. **The Baptism of Christ. Jesus and St. John on the bank of Jordan. On the opposite bank four youthful Angels.** *Presented by the artist to Philip II., in the Escorial. Panel: 1 ft. 7 in. by 1 ft. 2¼ in.* SALA ESPAÑOLA

906. **The Apostle St. Paul, with the sword and a huge book under his arm.** *Canvas: 5 ft. ½ in. by 2 ft.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

907. **The Apostle St. Peter, with an open book.** *Companion to No. 906. Canvas: 5 ft. ½ in. by 2 ft.*

ORRENTE (PEDRO). Born in the town of Montealegre, Marcia, in the latter part of the sixteenth century; died at Toledo in 1644.

Palomino and Jusepe Martinez make him a pupil of Bassano, Cean Bermudez believes that he studied with Greco at Toledo, where he passed some years, and for whose cathedral he executed celebrated works. He gained a great reputation in Valencia from a *San Sebastian* which he executed in the cathedral. There he established a school, and was master of *Estéban March*, and afterwards of *Garcia Salmeron*, in Cuenca. In Madrid also he executed works. He excelled in painting animals. His colour is of the chaste Venetian kind, and in his landscapes there are effects of light worthy of Titian.

909. **The Peregrination of Lot's Family (?).** *Collection of Charles II., Palace del Retiro. Canvas: 3 ft. 9¼ in. by 6 ft. 9½ in.* CENTRAL SALON: AUTORES ESPAÑOLES

911. **Calvary. The Virgin, St. John, and the Magdalen weeping over the death of the Saviour.** *Canaas: 4 ft. 11½ in. by 4 ft. 2 in.*

SALA AT END OF WESTERN PASSAGE : PRINCIPAL FLOOR

912. The Return to the Fold. *Canvas : 2 ft. 4¾ in. by 2 ft. 10¾ in.*

913. The Shepherd's Hut. A shepherd seated at the entrance. *Canvas : 1 ft. 10¼ in. by 2 ft. 10¼ in.*

CENTRAL SALON : AUTORES ESPAÑOLES

914. The Adoration of the Shepherds. Imitation of the style of Bassano. *Collection of Charles III, New Palace of Madrid. Canvas : 3 ft. 7¼ in. by 5 ft. 3 in.*

915. Landscape, with the appearance of Jesus to the Magdalen. *Collection of Charles II, Palace del Retiro. Canvas : 2 ft. by 4 ft. 7¼ in.*

PACHECO (FRANCISCO). SCHOOL OF SEVILLE : 1571–1654.

Born at Seville, where he learned to draw and paint under Luis Fernandez. For some time he occupied himself in colouring and painting in backgrounds of the works of sculptors and engravers. In 1600 he painted six large pictures from the *Life of St. Raymond* for the principal cloister of the *Merced Calzada*. In 1503 he executed, in distemper, a ceiling for the palace of the third Duke of Alcala. He came to Madrid in 1611. On his return to Seville he established his famous school, from whence came Alonso Cano, Diego Velasquez, and others. With the young Velasquez, his son-in-law, he returned to Madrid in 1623. He spent his latter days in Seville, where he wrote his *Art of Painting* and other interesting works on art. As a painter Pacheco is distinguished more by his great knowledge than by genius. His drawing was not wanting in a certain natural nobleness, but his colour was dry and his handling poor and graceless. He excelled in portraits, of which, Cean tells us, he executed over 150 in oil.

CENTRAL SALON : AUTORES ESPAÑOLES

916. St. Agnes : standing, with the lamb under her left arm, and the palm of martyrdom in her right hand, upon her breast. In the artist's first style.. *Panel : 3 ft. 4 in. by 1 ft. 5 in.*

917. St. Catherine : standing, with the sword in her right hand, and the palm in her left, upon her breast. *Companion to No. 916. Panel : 3 ft. 4 in. by 1 ft. 5 in.*

918. **The Evangelist St. John: standing, with the chalice in his left hand, and his right pointing to heaven.** *Companion to the preceding two. Panel: 3 ft. 3 in. by 1 ft. 5½ in.*

919. **St. John the Baptist: standing, with the cross in his left hand.** *Companion to the preceding three. Panel: 3 ft. 3 in. by 1 ft. 5½ in.* CENTRAL SALON: AUTORES ESPAÑOLES

PALOMINO Y VELASCO (ACISCLO ANTONIO). Born at Bujalance in 1653; died in 1725.

While very young he was taken by his parents to Cordova, where he studied theology, philosophy, jurisprudence, &c. Then left to choose a profession, he decided on painting, and at 19 years of age placed himself under Juan de Valdés Leal. In 1678 he went to Madrid, where he was recognised as an artist of merit and soon made for himself a place in good society. He was introduced into the Palace by the King's painter, Claudio Coello, and in company with this artist painted a ceiling in the Queen's apartment. He also painted in Valencia, Granada, Cordova, &c. Palomino is more distinguished by his writing than his painting. In his frescoes his colour is poor, his composition good, but execution weak. Nevertheless his oil pictures are brilliant, and some of them approximate those of Escalante and Vaccaro.

920. **The Conception. Figures entire and life-size.** *Purchased by Ferdinand VII. for the Museo in 1831. Canvas: 6 ft. 3 in. by 4 ft. 5¼ in.* SALA ESPAÑOLA

921. **The Child St. John embracing his lamb.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 3½ in. by 1 ft. 10½ in.*

922. **St. Bernard. Less than half-figure; life-size.** *Canvas: 2 ft. 7½ in. by 2 ft.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

PANTOJA DE LA CRUZ (JUAN). SCHOOL OF MADRID. Born at Madrid in 1551; died before 1610.

Pantoja was the friend and pupil of Alonso Sanchez Coello, under whom he made such progress that Philip II. nominated him his painter and groom of the bedchamber. During the reign of Philip he painted nearly all the portraits for the royal family,

and on the death of this king, Philip III. extended to him a like patronage. Although Pantajo's forte was portraiture, nevertheless he executed important religious compositions in the Chapel del Tesöro of Madrid, at Valladolid, Segovia, and Seville. His portraits are characterised by correct drawing, by the exquisite conclusion of the accessories and combination of the flesh tints.

SALA ESPAÑOLA

923. Portrait of the Infanta Empress Mary, sister of Philip II., and wife of Emperor Maximilian II.: standing. More than half-figure. This is a copy of another canvas. *Collection of Philip II., Royal Alcázar of Madrid. Canvas: 3 ft. 8 in. by 2 ft. 9 in.*

924. Portrait of Isabel de Valois, or *de la Paz*, **third wife of Philip II.: standing. More than half-length; life-size.** *Collection of Philip II., Royal Alcázar of Madrid. Canvas: 3 ft. 10½ in. by 2 ft. 8¾ in.*

925. Portrait of Queen Isabel of Valois, or *de la Paz:* **standing. In her right hand, which leans on base of a column, she has a medallion with portrait of her husband, Philip II. Figure full-length and life-size. Authenticity doubtful.** *This picture was in the old Alcázar and Palace of Madrid when the fire of 1734 occurred. Canvas: 6 ft. 8 in. by 4 ft.*

926. Portrait of Margaret of Austria, wife of Philip III.: standing. More than half-figure; life-size. *This picture appears to have been cut. Collection of Charles III., Palace del Buen Retiro. Canvas: 3 ft. 7½ in. by 3 ft. 2 in.*

927. Portrait of Emperor Charles V.: standing, in half-armour. Figure life-size. (See the extended Catalogue in Spanish.) *Collection of Philip II., Royal Alcázar of Madrid* (?). *Canvas: 6 ft. by 3 ft. 6½ in.*

PRINCIPAL STAIRWAY

928. Portrait of the Infanta Juana, sister of Philip II., Princess of Portugal: standing; almost full-front. Figure full-length; life-size. *Collection of Philip II., Royal Alcázar and Palace of Madrid. Canvas: 6 ft. 9 in. by 4 ft. 1 in.*

SALA ESPAÑOLA

929. Portrait of a Man, dressed in black, with the cross of St. James embroidered in his *capa*. **Life-sized bust.** *Saved from the fire of the old Alcázar in 1734. Canvas: 1 ft. 7½ in. by 1 ft. 6½ in.*

930. Portrait of a Lady of the time of Philip III. Bust. *Canvas: 1 ft. 9¾ in. by 1 ft. 4½ in.*

931. **Portrait of Philip II. when very old. Half-figure; life-size.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 2 ft. 10¼ in. by 1 ft. 11 in.* CENTRAL SALON: AUTORES ESPAÑOLES

932. **Portrait of an unknown Lady, probably an attendant of the Palace in the time of Philip II. More than half-figure; life-size.** *Canvas: 4 ft. 1 in. by 2 ft. 11½ in.* PRINCIPAL STAIRWAY

933. **The Birth of the Virgin. St. Anne is seen on her couch in the background, while several women attend the Infant. Some of the figures are portraits of royal personages of the family of Philip III.** *Collection of Charles II, Royal Alcázar and Palace of Madrid. Canvas: 8 ft. 5½ in. by 5 ft. 7 in.* SALA ESPAÑOLA

934. **The Birth of Christ. Some of the figures in this picture are also portraits of members of the family of Philip III.** *Companion to, and from the same source as, No 933. Canvas: 8 ft. 5½ in. by 5 ft. 7 in.*

PÁNTOJA (Style of).

934*a*. **Portrait of Empress Mary, daughter of Philip II. and wife of Maxmilian II. (?) Half-length; life-size.** *Canvas: 3 ft. 7½ in. by 3 ft. 2¼ in.* PRINCIPAL STAIRWAY

PAREJA (JUAN DE). SCHOOL OF MADRID. Born at Seville about 1606; died at Madrid in 1670.

Pareja was born of slave parents, and as slave he served Velasquez from before the date in which that artist was called to the capital. He copied his master's works in secret, and formed a style similar to Velasquez in portraits, but more like the Venetian and Genoese masters in his composition pictures.

935. **The Calling of St. Matthew. Jesus passing the table at which Matthew is busy in his calling of collection of tributes, turns to him and says: "Matthew, follow me." And Matthew at once left everything and followed him. Figures entire and life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 7 ft. 3⅜ in. by 10 ft. 6⅜ in.* CENTRAL SALON: AUTORES ESPAÑOLES

PARET Y ALCÁZAR (LUIS). Born at Madrid in 1747; died in 1799.

His master was Antonio Gonzalez Velasquez, and at the same time he studied in the Academy of St. Ferdinand, which awarded him prizes in 1760 and

1766. He afterwards placed himself under M. Traverse, a French painter and gentleman to the French Embassy at Madrid. He received commissions from Charles III. and his sons. He executed many etchings, and excelled in painting flowers.

SALA DE CONTEMPORÁNEOS

936. Flowers. *Canvas: 1 ft. 3¼ in. by 1 ft. 2½ in.*

937. Flowers. *Companion to No. 936. Canvas: 1 ft. 3¼ in. by 1 ft. 2½ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

938. The Royal Carejas. Seems to have been executed on account of the *festas* celebrated at Aranjuez on the occasion of the swearing in of Ferdinand VII., Prince of Asturias, in 1781. *From the Palace of Aranjuez. Canvas: 7 ft. 6 in. by 11 ft. 10 in.*

SALA DE CONTEMPORÁNEOS

938*a*. The Oath of the Prince of Asturias (Ferdinand VII.) in the Church of St. Jerome of Madrid In 1789. *From the Royal Palace. Canvas: 7 ft. 8¼ in. by 5 ft. 2 in.*

PEREDA or PEREA (ANTONIO). SCHOOL OF MADRID. Born at Valladolid about 1599; died at Madrid in 1669.

On the death of his father he was taken to Madrid by his uncle and placed under Pedro de las Cuevas. He was *protégé* at different times of several distinguished personages. He executed notable works in the churches and convents of Madrid, Toledo, Alcalá de Henares, Cuenca, and Valladolid.

CENTRAL SALON: AUTORES ESPAÑOLES

939. St. Jerome meditating upon the Final Judgment; kneeling before a rock, on which he has a skull. Figure more than half-length; life-size. *Canvas: 3 ft. 5 in. by 2 ft. 8¾ in.*

PEREZ (BARTOLOMÉ). SCHOOL OF MADRID. Born at Madrid in 1634; died in 1693.

Son-in-law and pupil of Juan de Arellano, whom he imitated in the painting of flowers.

940. Flowers in Vase. *Canvas: 2 ft. 9½ in. by 2 ft. 5½ in.*

941. Flowers in Vase. *Companion to No. 940. Canvas: 2 ft. 9½ in. by 2 ft. 5½ in.*

SALA ESPAÑOLA

942. Flowers in Vase. *Canvas; 3 ft. 5¾ in. by 2 ft. 4 in.*

943. **Flowers in Vase.** *Companion to No.* 942. *Canvas:* 3 *ft.* 7½ *in. by* 2 *ft.* 3¾ *in.*

PRADO (BLAS DEL). Born at Toledo, probably in the second third of the sixteenth century; died about 1600.

He made two trips to Morocco; one about 1580, when he was sent by Philip II., and another on his own account. Between the dates of these two trips lies the epoch of his flourishing in Madrid and Toledo. His principal qualities were correct drawing, a certain grandeur—inspired by the school of Raphael and Andrea del Sarto—and Roman simplicity. Palomino supposes that Prado died at Madrid; Martinez believed that he died at Fez.

944. **The Virgin with the Infant Jesus and various saints. Figures life-size.** *Canvas:* 6 *ft.* 9½ *in. by* 5 *ft.* 4 *in.* SALA ESPAÑOLA

RAMIREZ (CRISTOBAL). SCHOOL OF SEVILLE. Flourished in the seventeenth century.

945. **The Saviour, with the world in his hand. Entire figure; life-size.** *Canvas:* 6 *ft.* 8¾ *in. by* 4 *ft.* 2 *in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

RIBALTA (FRANCISCO DE). Born at Castellón de la Plana between 1550 and 1560; died in 1628.

First studied with a professor in Valencia. He went to Italy, and there studied assiduously the works of Raphael, Sebastian del Piombo, and the Carraccis. On his return to Valencia his reputation grew rapidly, and was greatly enhanced by *The Last Supper* which he executed for the College of Corpus Christi. He painted for the Churches Andilla, Algemesi, Carcagente, Torrente, &c., and many of his works are in the Provincial Museo of Valencia. On his death in 1628 his remains were interred in the Church of St. John of Valencia. Ribalta was a good draughtsman, and in some of his pictures his figures are noble and gracious. In others he seems to waver between the idealism of Italy and the realism of Spain.

946. **Jesus Christ, dead, in the arms of two Angels.** *It is believed with some foundation that this is a copy of another canvas by Juan de Joanes. Canvas:* 3 *ft.* 8 *in. by* 2 *ft.* 11 *in.* SALA ESPAÑOLA

CENTRAL SALON: AUTORES ESPAÑOLES

947. **St. Francis of Assisi, sick in his bed, consoled by an Angel who plays upon a lute. Jesus Christ, in the form of a meek little lamb, also appears to the saint. Entire figure; life-size.** *Purchased for Charles IV. at the Church of the Capuchins at Valencia. Panel: 6 ft. 7 in. by 5 ft. 1½ in.*

SALA ESPAÑOLA

948. **A Blessed Soul. Life-sized bust.** *Collection of Charles IV., Palace of Aranjuez. Canvas: 1 ft. 10½ in. by 1 ft. 6 in.*

949. **A Soul in Pain. Life-sized bust.** *From the same source as its companion No. 948. Canvas: 1 ft. 10½ in. by 1 ft. 6 in.*

SALA DE LA REINA ISABEL

950. **The Evangelists St. John and St. Matthew.** *Canvas: 2 ft. 1½ in. by 3 ft. 3¾ in.*

RIBALTA (Juan de). 1597–1628.

Pupil of his father Francisco. At 18 years of age he painted the great picture *The Crucifixion of the Lord* in the Monastery of St. Michael of the Kings. He was always a naturalistic painter, and within the sphere of naturalism his drawing is correct, and his characters generally noble. His colour is fresh and pleasing, and his touch spontaneous. Many of his works have passed as productions of Estéban March and other colourists of the seventeenth century.

SALA ESPAÑOLA

952. **A Singer, with music in his hand. Extended bust; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 9½ in. by 1 ft. 9¾ in.*

RIBALTA (School of Francisco de).

WESTERN PASSAGE: BASEMENT

953. **A Holy Martyr: possibly St. Vincent the Levite.** *Canvas: 3 ft. 7 in. by 2 ft. 11 in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

954. **St. Vincent Ferrer. More than half-figure; life-size.** *Canvas: 3 ft. 7½ in. by 2 ft. 11¾ in.*

RIBERA (José or Jusepe de). Born at Játiva, Valencia, in 1588; died at Naples in 1656.

José Ribera, commonly called Lo Spagnoletto (the little Spaniard), first studied in the school of Francisco Ribalta. He went to Italy while still very young. There his first impulse was to follow in the lines of Raphael and Annibale Carracci, but he afterwards more closely confined himself to the style of

Caravaggio. He also studied Correggio at Parma. He then settled in Naples, having married the daughter of a rich picture-dealer; and, according to Cean Bermudez and Palomino, he died in, that city. He was one of the most distinguished *naturalists* of his time. His drawing is correct and his colour rich. Among his pupils were Luca Giordano and Salvator Rosa.

[*The following series of canvases, proceeding from the Casino del Principe of the Escorial, are all of one size, namely, 2 ft. 5½ in. by 2 ft.*]

955. The Saviour. Extended bust; life-size. CENTRAL SALON: AUTORES ESPAÑOLES

956. St. Peter, with the keys and a book.

957. St. Paul, with the sword. SALA ESPAÑOLA

958. St. Andrew, with the fish. CENTRAL SALON: AUTORES ESPAÑOLES

959. St. Andrew, with the fish.

960. St. John the Evangelist, with a book. SALA ESPAÑOLA

961. St. Philip, with the fish.

962. James the Elder. CENTRAL SALON: AUTORES ESPAÑOLES

963. St. Bartholomew, with the knife.

964. St. Thomas, with the lance of his martyrdom.

965. St. Thomas, with the lance of his martyrdom. SALA ESPAÑOLA

966. St. Thomas. Repetition of No. 965. CENTRAL SALON: AUTORES ESPAÑOLES

967. St. Matthew.

968. St. Simon. SALA ESPAÑOLA

969. St. Simon, with a saw. CENTRAL SALON: AUTORES ESPAÑOLES

970. St. Judas Thaddy.

971. James the Minor.

972. St. Matthias.

SALA ESPAÑOLA

973. **The Apostle St. Andrew. More than half-figure; life-size.** *From the Monastery of the Escorial. Canvas: 4 ft. by 3 ft. 1½ in.*

974. **James, Major, with the staff in his left hand and a scroll in his right. Entire figure; life-size.** *From the Escorial, to whose Monastery it was sent by Philip IV. Canvas: 6 ft. 7 in. by 4 ft. 9 in.*

975. **St. Peter, with the keys in his right hand and a book in his left.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 4 ft. 2 in. by 3 ft. 3 in.*

976. **St. Andrew, with the fish. In the background the cross on which he was crucified.** *Canvas: 4 ft. 2 in. by 3 ft. 3 in.*

CENTRAL SALON: AUTORES ESPAÑOLES

977. **St. Bartholomew, seated on a stone with his right hand raised, showing the knife with which he was beheaded. Entire figure; life-size.** *Collection of Charles III., New Palace. Canvas: 5 ft. 11¼ in. by 6 ft. 5 in.*

SALA DE LA REINA ISABEL

978. **St. Simon. In his right hand a book and in his left a saw.** *From the Royal Monastery of the Escorial. Canvas: 3 ft. 7¾ in. by 2 ft. 11½ in.*

SALA ESPAÑOLA

979. **St. Joseph with the Infant Jesus. Half-figures; life-size.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 4 ft. 1 in. by 3 ft. 3 in.*

980. **The Penitent Magdalen in the wilderness, praying. Entire figure; life-size.** *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 5 ft. 10½ in. by 6 ft. 4½ in.*

CENTRAL SALON: AUTORES ESPAÑOLES

981. **The Magdalen. Her head reclines on her crossed hands, with which she holds a skull. Half-figure; life-size.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 3 ft. 2 in. by 2 ft. 1½ in.*

SALA DE LA REINA ISABEL

982. **Jacob's Ladder. (Genesis xxviii.) The picture represents the mysterious dream of Isaac's holy son. Entire figure; life-size.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 5 ft. 9¾ in. by 7 ft. 3in.*

SALA ESPAÑOLA

983. **Jacob receiving the benediction of his father Isaac. (Genesis xxvii.) The blind old man from his bed reaches out and feels the arm of his son, which Rebekah has covered with kid-skin. Rebekah stands behind her son. Figures life-size.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid (?). Canvas: 4 ft. 2¼ in. by 6 ft. 1¾ in.*

984. The Conception. The Virgin, standing upon the moon, tramples the infernal dragon, in a field of light, with infant angels and seraphim. Below, in a delicious landscape with a view of the sea, are represented the attributes of the Immaculate. Figures life-size. *Purchased by Ferdinand VII. in* 1833. *Canvas: 7 ft.* 1¾ *in. by* 5 *ft.* 2 *in.*

985. St. Paul, the first hermit, in his cave, meditating upon Death, which is represented by a skull before him. Entire figure; life-size. *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: square,* 4 *ft.* 7¾ *in.* CENTRAL SALON: AUTORES ESPAÑOLES

986. The Entombment of Christ. The sacred body is stretched upon the stones of the sarcophagus. Figures of Joseph of Arimathea, St. John, the Virgin, Mary Magdalen, and Nicodemus. Figures life-size. *Collection of Charles III., New Palace. Canvas:* 6 *ft.* 6¾ *in. by* 8 *ft.* 5 *in.* SALA ESPAÑOLA

987. St. Peter *in vinculis*, with the Angel that appears in his prison. Entire figures; life-size. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 4 *ft.* 9 *in. by* 7 *ft.* 6 *in.* CENTRAL SALON: AUTORES ESPAÑOLES

988. Fight between Women. Soldiers and others watch the spectacle from an entrenchment. Figures entire and life-size. *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas:* 7 *ft.* 7½ *in. by* 6 *ft.* 10¼ *in.* SALA ESPAÑOLA

989. The Martyrdom of St. Bartholomew. The saint has been stripped, and his two hands tied to the ends of a pole hanging from a pulley at the top of a stanchion. Soldiers and villagers are attracted by the novel spectacle. Figures entire and life-size. *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Square canvas:* 7 *ft.* 4 *in.* CENTRAL SALON: AUTORES ESPAÑOLES

990. The Holy Trinity. The Crucified Son supported by the Father and the Holy Spirit in the form of a dove. Entire figures; life-size. *Purchased for this Museo by Ferdinand VII. in* 1820. *Canvas:* 7 *ft.* 4 *in. by* 5 *ft.* 10½ *in.*

991. The Martyrdom of St. Bartholomew. The saint is handed over to the mercy of a fellow, who with brutal indifference is flaying him alive. Figures less than half-length; life-size. *Collection of Charles III., New Palace. Canvas:* 2 *ft.* 9 *in. by* 3 *ft.* 5 *in.* SALA ESPAÑOLA

992. St. Augustin: kneeling in prayer before a writing-table, turns his head to the divine splendour in the heavens. Figures entire; life-size. *Purchased by Ferdinand VII. in* 1833. *Canvas:* 6 *ft.* 7 *in. by* 4 *ft.* 10¼ *in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

CENTRAL SALON: AUTORES ESPAÑOLES

SALA ESPAÑOLA

993. St. Sebastian, tied to the trunk of a tree and pierced by arrows. Entire figure; life-size. *Collection of Charles II., Royal Alcázar of Madrid. Canvas: 4 ft. 1¾ in. by 3 ft. 3 in.*

994. St. Jerome, in prayer. Before him a book and a skull. Half-figure; life-size. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 6½ in. by 2 ft. 11 in.*

995. St. Jerome in the Wilderness. Half-figure; life-size. *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 4 ft. by 3 ft.*

996. St. Jerome, in penitence. Extended bust; life-size. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 6 in. by 2 ft. 3½ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

SALA ESPAÑOLA

997. St. Mary, Egyptian. Entire figure; life-size. *Collection of Charles III., New Palace, Canvas: 5 ft. 11¼ in. by 6 ft. 5 in.*

998. Ecstasy of St. Francis of Assisi. To the saint in penitence appears an infant angel, bearing in his hands a phial of water symbolising the purity of the priesthood. Half-figures; life-size. *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas; 3 ft. 10¾ in. by 3 ft. 2¼ in.*

999. St. John the Baptist in the Wilderness. Entire figure; life-size. *Collection of Charles III., New Palace. Canvas: 5 ft. 11¾ in. by 6 ft. 5¼ in.*

1000. St. Roque; standing, with a staff in his right hand and his left leaning against a pillar. At his side a dog. Entire figure; life-size. *Sent to the Escorial by Philip IV. Canvas: 6 ft. 10½ in. by 4 ft. 8 in,*

CENTRAL SALON: AUTORES ESPAÑOLES

1001. St. Roque; with the staff in his hand and a dog at his side. Half-figure; life-size. *Collection of Charles II., Royal Alcázar of Madrid. Canvas: 4 ft. 1 in. by 3 ft.*

1002. St. Christopher, carrying the Infant Jesus. Bust with hands; colossal size. *Collection of Charles II. Saved from the fire of the old Alcázar in 1734. Canvas: 4 ft. 1½ in. by 3 ft. 3 in.*

SALA ESPAÑOLA

1003. The Blind Man of Gambazo; standing, with a head of Apollo of marble or plaster between his hands, which he feels as if studying proportion and form. Half-figure; life-size. *Belonged to the Monastery of the Escorial. Canvas: 4 ft. ¾ in. by 3 ft. 2¼ in.*

1004. Prometheus chained to the mountain-top. (See Nos. 223 and 466 in the unabridged Spanish Catalogue.) Figure colossal. *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 7 ft. 4 in. by 9 ft. 9½ in.*

1005. **Ixion.** Tied to the wheel, a horrible demon with satyr ears appears to the reprobate. *Companion to No.* 1004. *Collection of Philip IV., Royal Castle and Palace of Madrid, and Palace of del Buen Retiro. Canvas: 7 ft. 4½ in. by 9 ft. 9¼ in.*

1006. **A Holy Hermit, in prayer.** Before him a book and a skull. Half-figure; life-size. *Collection of Charles II., Royal Castle of Madrid (?). Canvas: 3 ft. 10 in. by 3 ft. 2¼ in.* SALA DE LA REINA ISABEL

1007. **An Anchorite, in penitence.** Half-figure; life-size. *Canvas: 4 ft. 2 in. by 3 ft.* SALA ESPAÑOLA

1008. **A Philosopher, with a book in his hand.** More than half-figure; life-size. *Acquired by Philip V. Canvas: 3 ft. 10⅝ in. by 3 ft. 1 in.*

1009. **A Philosopher.** More than half-figure; life-size. *Collection of Charles II., Buen Retiro. Proceeds from the Escorial. Canvas: 3 ft. 10 in. by 3 ft.*

1010. **Archimedes, with the compass in his right and papers in his left hand.** Half-length; life-size. *Belonged to the Monastery of the Escorial. Canvas: 4 ft. ¾ in. by 2 ft. 7½ in.*

1011. **A Woman, improperly styled Sibila.** *Fragment of a picture destroyed probably by the fire of 1734. Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 2 ft. 2 in. by 1 ft. 8½ in.*

1012. **Bacchus.** *Fragment from the same picture as No.* 1011, *and from the same source. Canvas: 1 ft. 9½ in. by 1 ft. 6 in.*

RIBERA (Imitation of).

1013. **An Anchorite (?).** Head study of an old man. Life-size. *Canvas: 1 ft. 6 in. by 1 ft. 1½ in.* WESTERN PASSAGE: BASEMENT

RIBERA Y FERNÁNDEZ (JUAN ANTONIO). Born at Madrid in May 1779; died in June 1860.

After spending his early youth in the town of Navalcarnero he went to Madrid and placed himself under his first master, Raymond Bayeu. In 1802 he was rewarded by the Academy of St. Ferdinand and obtained a pension of 7000 reales annually, with the object of enabling him to study in France. There he was under the direction of the celebrated David, and made such progress that Charles III. augmented his pension by 5000 reales. But the hostilities between France and Spain made the pension void, and Ribera, very poor, went to Rome. He was then made Court

Painter to Charles IV. and Mary Louisa ; and this title was confirmed by Ferdinand VII.

SALA DE CONTEMPORÁNEOS

1014. **Cincinnatus. At the foot of some trees the future saviour of Rome receives the deputies who come to offer him the Directorship.** *This picture, executed in Paris, decorated the Casino de la Reina of Madrid till 1863, when through the petition of D. Frederico de Madrazo, late Director of the Museo, it was brought here. Canvas: 5 ft. 2½ in. by 7 ft.*

1015. **Wamba. Forced to choose between his crown and death.** *Painted at Madrid. Canvas: 5 ft. 2½ in. by 7 ft.*

1015*a*. **Allegory of Summer. The Goddess of Summer preceded by two winged angels.** *See note to No. 776a. Canvas: 2 ft. 10¾ in. by 1 ft. 9½ in.*

1015*b*. **Allegory of Autumn. The Goddess is crowned with clusters of grapes, and preceded by a little angel.** *See note to No. 776a. Canvas: 2 ft. 10¾ in. by 1 ft. 9½ in.*

1015*c*. **Evening. A goddess or nymph, on whose head shines the vespertime star, and an angel who scatters dew upon the earth.** *See note to No. 776a. Canvas: 2 ft. 10¾ in. by 1 ft. 9½ in.*

1015*d*. **Night. Represented by a goddess or nymph, accompanied by a little angel, who covers himself with a veil, and carries in his arms an owl.** *See note to No. 776a. Canvas: 2 ft. 10¾ in. by 1 ft. 9½ in.*

RIZI (FRANCISCO). SCHOOL OF MADRID : 1608–1685.

Rizi was born at Madrid, and was a pupil of Vincencio Carducho. Although a very fertile genius who worked with great facility, he was often very poor. At 40 years of age he decorated, in company with Pedro Miñez, the theatre of the Royal Alcázar. In his 48th year he was made King's Painter with a salary which he had some difficulty in drawing ; and afterwards Court Painter to Charles II. He painted in the Royal Alcázar and Palace of Madrid, and in the chapels. By the abuse of his great facility, Rizi contributed much to the decadence of the brilliant Spanish school.

SALA ESPAÑOLA

1016. **The Sentence of the Inquisition (auto de fé), celebrated in the Plaza Mayor, Madrid, on the 30th June, 1680. So as to give a complete idea of this solemnity, which lasted from 8 o'clock in the morning till 9.30 at night, the painter has represented the principal acts and**

ceremonies as similtaneous. (See detailed explanation of this picture in the unabridged Spanish Catalogue.) *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 9 ft. by 14 ft. 2⅝ in.*

1017. **Portrait of an Artillery General, probably D. Andrés Cantelmo: on foot, leaning on the carriage of a cannon. Entire figure; life-size.** *Canvas: 6 ft. 6⅝ in. by 4 ft. 4½ in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

RIZI (Fr. Juan). School of Madrid: 1595–1675.

Rizi was born at Madrid, and was brother of the distinguished painter Francisco Rizi. He learned to paint under Friar Juan Bautista Mayono. He studied theology in Salamanca, and became a priest of the Monastery of *Medina del Campo*. His works in the various convents and churches created for him a great reputation. Those executed at Monte-Casino brought him in touch with Pope Innocent XI., who presented him with the title of Bishop in Italy; but Rizi could not take possession of it, for he died in 1675. He was a great naturalistic painter.

1018. **St. Francis of Assisi receiving the sacred tokens of the *Passion* of Christ. Kneeling in a field beside a rock with open arms and eyes fixed on an angel in whom he sees the image of the crucified Jesus Christ.** *Some learned critics doubt the authenticity of this picture. Canvas: 6 ft. 5 in. by 4 ft. 1½ in.*

RODRIGUEZ DE MIRANDA (Pedro). School of Madrid: 1696–1766.

Born and died at Madrid. He was nephew and pupil of Juan Garcia de Miranda. He painted in the convent of the Holy Spirit at Madrid, the chapel of Santa Teresa, and the church of St. Joseph. He painted landscapes.

1019. **Landscape. Effect of setting sun.** *Canvas: 11 in. by 14 in.* SALA ESPAÑOLA

1020. **Landscape.** *Companion to No. 1019. Canvas: 11 in. by 14 in.*

ROELAS (El Licenciado Juan de las). Known in Andalusia as El Clérigo Roelas. School of Seville. Born at

Seville about 1558 or 1560; died in the town of Olivares in 1625.

In 1603 he was Prebendary in the chapel of Olivares, for whose treasurer he painted several canvases illustrating the life of the Virgin. From 1607 to 1624 we find him painting great works at Seville and Madrid. Cean Bermudez, in considering his works at Seville, places him on a level with Tintoretto and Palma. His drawing is somewhat severe, his groups well disposed, his attitudes majestic, and his colour full of harmony.

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1021. **The Water from the Rock: also called** ***de la Calabaza.*** **(Exodus xvii.) Figures entire; somewhat larger than life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 8 ft. by 9 ft. 9 in.*

SÁNCHEZ COELLO (ALONSO). Born early in the sixteenth century at Valencia; died at Madrid in 1590.

It is understood that he learned his profession in Italy. In 1541 he was residing in Madrid, where he married, and eleven years after, in 1552, he went to Lisbon with Antonio Moro. Here he was well patronised by Cardinal Granvela and the Royal Family. He entered the service of Philip II., whose example of patronage was followed by all the most distinguished persons of the capital; and there were few magnates of his time who were not eager to be portrayed by so famous an artist. He painted many canvases of the Spanish King and seventeen other royal personages. There were portraits by him in the royal palaces of Madrid, Pardo and Valladolid, many of which were destroyed in the fire of the royal Castle of Madrid and the Palace of Pardo. It was really in portraiture that Sánchez Coello excelled, though he executed some notable religious works, among which may be mentioned his great altar-piece of the Church del Espinar. He also made copies of some of Titian's most notable works. Among his pupils were Pantoja de la Cruz and Felipe de Liaño.

1032. Portrait of Prince Charles, son of Philip II.: standing, almost full-front, with right hand on his hip and his left on the hilt of his sword. More than half-length; life-size. *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 3 ft. 6½ in. by 3 ft. 1 in.* CENTRAL SALON: AUTORES ESPAÑOLES

1033. Portrait of the Infanta Isabel Clara Eugenia, daughter of Philip II.: standing, with her right arm on the back of a chair while her left hand, containing a handkerchief, naturally falls. More than half-length; life-size. *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 3 ft. 9¼ in. by 3 ft. 3¾ in.* SALA DE LA REINA ISABEL

1034. The two Princesses, daughters of Philip II., Isabel Clara Eugenia and Catherine Michaela; children. Figures entire and life-size. *Collection of Philip IV. in 1637, Royal Castle and Palace of Madrid. Canvas: 4 ft. 1½ in. by 4 ft. 10 in.* SALA ESPAÑOLA

1035. Portrait of the Princess Catherine Michaela, daughter of Philp II. (?): standing; representing a girl of about 15 years. More than half-length; life-size. *Canvas: 3 ft. 7¼ in. by 2 ft. 11½ in.*

1036. Portrait of Queen Ann of Austria, fourth wife of Philip II. (?). At the age of about 15 years. Life-sized bust. *Collection of Charles II., Palace del Buen Retiro (?). Panel: 10 in. by 11 in.* CENTRAL SALON: AUTORES ESPAÑOLES

1037. Portrait of a Princess of the House of Austria; young, standing, with her left hand on the side of an armchair and the right falling naturally. Half-length; life-size. *Saved from the fire of the old Castle in 1734. Canvas: 3 ft. 5¾ in. by 2 ft. 9½ in.* SALA ESPAÑOLA

1038. Portrait of a noble Lady. Extended bust; life-size. Authenticity doubtful. *Panel: 2 ft. 2 in. by 1 ft. 9¾ in.*

1039. Portrait of a Knight of the Order of St. James: Antonio Pérez (?) or De Francisco de Herrera y Saavedra (?). About 26 years of age. Life-sized bust. *Collection of Isabel Farnese, Palace of San Ildefonso. We believe this canvas figured previously in the collection of Philip IV. in the Royal Alcázar of Madrid as a portrait of Coello, painted by himself. Canvas: 16 in. by 11¾ in.* CENTRAL SALON: AUTORES ESPAÑOLES

1041. The Marriage of St. Catherine. The Virgin, seated on a throne, holds the Infant Jesus standing on her thigh, and with her left hand affectionately caresses the young Catherine, kneeling before her. Figures somewhat less than life-size. *From the Monastery of San Lorenzo of the Escorial. On cork: 5 ft. 3¾ in. by 2 ft. 7¼ in.* SALAS DE ALFONSO XII.

SÁNCHEZ COELLO (Style of).

PRINCIPAL STAIRWAY

1041*a*. **Portrait of the Archduke of Austria, Diego Ernesto: young, fair, and about 30 years of age. Dressed in half-armour of Damascened steel. Background: palatial dwelling, with pillars and yellow curtains. More than half-figure; life-size.** *Collection of Philip IV., Pardo, in 1653. Canvas: 3 ft. 8¾ in. by 3 ft. 3¾ in.*

SÁNCHEZ COELLO (Copy of).

1042. **Portrait of D. Juan of Austria, illegitimate son of Charles V. and conqueror of Lepanto: standing, with the lion of the** ***Alcazaba*** **of Tunis at his side. Entire figure: life-size.** *Collection of Philip III., Pardo (?). Canvas: 7 ft. 3 in. by 3 ft. 10 in.*

SÁNCHEZ COELLO (School of).

1042*a*. **Portrait of a Princess (?): young, and of reddish complexion; dress of blue, decorated with lace and embroidered with silver. Background: palace with red and gold curtains. More than half-figure; life-size.** *Canvas: 3 ft. 10¼ in. by 3 ft. 4 in.*

1042*b*. **Portrait of another Princess (?): a young child, fair and ruddy, with yellow dress variegated with silver, &c. Her right hand rests on the head of a large dog. Shows resemblance to the preceding portrait. A little less than entire figure; life-size.** *Canvas: 3 ft. 10¼ in. by 3 ft. 4 in.*

TEJEO (D. RAFAEL). Born at Caravaca in the year 1800; died at Madrid in October of 1856.

Studied drawing at Murcia. In his early youth he went to Madrid, and there studied under the Court Painter, D. José Aparicio. Four years later he passed to Rome, where he began to study seriously, and where he executed the beautiful *Magdalen*, now in this Museum. On his return to Madrid he was made *individuo de mérito* of the Academy of San Ferdinand, and subsequently, in 1842, honorary director. He also received the honour of Court Painter. He painted chiefly historical and mythological subjects, though he also did some notable portraits.

1043. **The Magdalen in the Wilderness. The penitent saint is seated on the floor of her cave, naked, with a blue mantle covering only the lower part of her body. Entire figure; life-size.** *Canvas: 4 ft. by 5 ft. 7½ in.* SALA DE CONTEMPORÁNEOS

TOBAR (D. ALONSO MIGUEL DE). SCHOOL OF SEVILLE. Born in the town of Higuera, near Aracena, in 1678; died at Madrid in 1758.

In his early youth he studied under Juan Antonio Fajardo, a painter of small importance at Seville. He soon, however, outgrew his master, and set himself to copying and studying the works of Murillo. His productions attracted several personages of the Court of Philip V. when he was at Seville, and obtained for him the title of King's Court Painter in 1729. In 1734 he came to Madrid with the Court, where he remained, painting till the year of his death. He made portraits of many persons of distinction, among whom was the Cardinal of Molina. His style more nearly approaches Murillo than that of any of the other imitators of the great Sevillian master.

1044. **Portrait of Bartolomé Esteban Murillo. About 40 years of age. Life-sized bust.** *Tobar probably painted this portrait from another canvas by Murillo himself. Canvas: 3 ft. 3¼ in. by 2 ft. 5½ in.* CENTRAL SALON: AUTORES ESPAÑOLES

TOLEDO (EL CAPITÁN JUAN DE). Born in the city of Lorca in 1611; died in Madrid in 1665.

Studied first under his father, Miguel del Toledo, and afterwards in Rome under Cerquozzi (Michelangelo of the Battles), to whose friendship he owed his success in Italy as a soldier, and which, together with his own valour and genius, raised him, in a short space of time, to the rank of Captain of Cavalry. He afterwards abandoned the military life to become an artist, and after studying some time in Italy he returned to Spain and settled at Granada, where he painted a considerable number of battles and seascapes. He then passed to Murcia, and there painted notable

works. Finally he came to Madrid, where he died in 1665.

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1045. **Naval Combat between Spaniards and Turks.** *Canvas: 2 ft. by 3 ft. 7 in.*

1047. **Naval Combat.** *Companion to the preceding picture. Canvas: 2 ft. by 3 ft. 7 in.*

TRISTÁN (Luis). Born near Toledo about 1586; died at Toledo in 1640. School of Madrid.

Tristan was a pupil of Greco, and with exquisite discernment imbibed the good and discarded the extravagant qualities of his master. At 30 years of age he painted for the Parochial Church at Yépes what are regarded as his greatest works—namely, *The Birth of Christ*, *The Adoration of the Magi*, *Christ at the Column*, *Jesus bearing the Cross*, *The Resurrection*, and *The Ascension*, and various saints in half-length figures. In 1619 he executed for the collection of prelates in the Cathedral of Toledo the portrait of Cardinal Archbishop D. Bernardo de Sandoval, which is one of the greatest of the series. Bürger speaks of this painter as the precursor of the brilliant Peninsular school of the seventeenth century.

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1048. **Portrait of an Old Man. Life-sized bust.** *Adorned the ancient Alcázar and Palace of Madrid, when the fire of 1734 occurred. Canvas: 1 ft. 6¼ in. by 1 ft. 1 in.*

VALDIS LEAL (D. Juan de). School of Seville. Born at Cordova, 1630; died at Seville in October 1691.

His first master was Antonio del Castillo, but his works do not partake of Castillo's style. Having established himself at Seville he was made superintendent of the Public Academy of Drawing in the Casa Lonja in 1660. He resigned this post eleven years later on being elected judge of painting in the Fraternity of San Lúcas; but was again in 1663 reinstated as superintendent, and a few months afterwards made president of the Academy. He executed a considerable number of etchings. In 1672

he visited Cordova, where he painted some works, and gave useful counsels to the biographer Palomino in the management of the brushes. Having returned to Seville he executed the beautiful frontispiece for the interesting book preserved in the Hospital of Charity, which contains an inventory of the furniture, pictures, &c. &c., of that institution; and painted several pictures from the life of St. Ambrose for the Archbishop Spinola; and for the cited Hospital of Charity the two greatest pictures which he ever produced: allegories of the *Vanity of Life* and *Death*. He visited Madrid in 1674, but left without painting any works of importance. His great rival Murillo having died in 1682, Valdis was left in command of all the important commissions of Seville and all the glory that Murillo had monopolised.

1049. **The Presentation of the Infant Virgin in the Temple. Zaccharias with open arms advances to receive the Holy Infant. St. Joachim and St. Anne in the foreground.** *Canvas: 1 ft. 8½ in. by 1 ft. 3 in.* CENTRAL SALON: AUTORES ESPAÑOLES

VALERO (D. CRISTÓBAL). Born at Alboraya, Valencia, date unknown; died at Valencia in December 1789.

Studied philosophy at Valencia, and learned painting from Evaristo Muñoz. He spent some time at Rome, where he made great progress, though in the manneristic school of Sebastian Conca. On his return to Valencia he took holy orders. He contributed more than any other professor to the founding of an academy in his city, and was director of the Academy of Santa Barbara, and Academician of San Ferdinand. His works were chiefly in the convents of Valencia.

1051. **Don Quixote having Supper at the Inn. (Don Quixote, Part I. Chapter II.)** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 9¾ in. by 2 ft. 6¾ in.* EASTERN PASSAGE: BASEMENT

1052. **Don Quixote as an Armed Knight. (Don Quixote, Part I. Chapter III.) The good Hidalgo, on his knees, is about to receive the blow from the flat of the sword administered by the landlord.** *Companion to and from the same source as No. 1051. Canvas: 1 ft. 10¾ in. by 2 ft. 6¾ in.*

VANDERHAMEN Y LEÓN (D. JUAN DE). SCHOOL OF MADRID. Born at Madrid in 1596; died in or before 1632.

Learned drawing from his father, Juan Van der Hamen, an archer of Philip II., and of Flemish birth. Nothing more is known of his early youth. He executed works for Philip IV. Although he painted portraits and historical subjects, he is seen to greatest advantage in his treatment of fruits, flowers, &c.

SALA ESPAÑOLA 1053. **Study of Still-Life.** *Collection of Philip IV., Palace del Buen Retiro.*

VELASQUEZ (DIEGO DE SILVA Y). SCHOOL OF MADRID. Born at Seville, and baptised on the 6th of June 1599; died at Madrid on the 7th of August 1660.

Velasquez was son of Juan Rodriguez de Silva, an advocate of Portuguese descent, who settled at Seville. He was placed by his father with Herrera the elder to study painting, but this master was soon changed for Francisco Pacheco, who gave the young Diego his daughter in marriage. But though Velasquez's taste was greatly influenced and improved by the cultured Pacheco and his refined circle, there is no doubt that he learned more of actual painting from Herrera and Luis Tristan. In 1622 he visited the capital, and in 1623 was invited to return by the Duke of Olivares, by whom he was introduced to Philip IV. He was appointed Court Painter. In this year he commenced a portrait of the Prince of Wales (afterwards Charles I.). In 1629 he went to Italy, and after spending some time in Rome and Naples, he returned to Madrid in 1631. He was then made quartermaster to the King, and attended him on various journeys. This and other irksome duties being too much for him, together with his enormous labours in painting, no doubt caused the breaking-up of his system and his death in 1660. He was buried in the Church of St. John.

Velasquez was perhaps the greatest realistic painter the world knows of. In portraiture he has been excelled by none. He was the founder of the great school of Madrid, and at Madrid his greatest works are still to be seen.

1054. The Adoration of the Kings. Mary, seated at the foot of an ancient construction, presents the Infant to the adoration of the kings, two of whom are presenting cups of gold, while the third awaits his turn. To the left of the Virgin, somewhat in the background, is St. Joseph. Small life-size. First style of Velasquez. *Canvas: 6 ft. 7 in. by 4 ft. 1 in.* CENTRAL SALON: AUTORES ESPAÑOLES

1055. The Saviour Crucified. Life-size. In Velasquez's second style. *Presented in 1829 to King Ferdinand VII. by the Duke of St. Ferdinand, for this Museo. Canvas: 8 ft. ¾ in. by 5 ft. 6 in.*

1056. The Coronation of the Virgin. Mary ascends on a throne of clouds to the seat of the Holy Trinity; the Father and Son holding the crown between them, await the immaculate Virgin; the Holy Spirit in the form of a dove sheds rays of light which illuminate the heavens. Figures less than life-size. Last style of Velasquez. *This picture was executed for the oratorio of the Queen in the Royal Alcázar and Palace of Madrid. Canvas: 5 ft. 8½ in. by 4 ft. 4¼ in.*

1057. St. Anthony Abbot visiting St. Paul. One of Velasquez's latest works. *Painted in 1659 for the Hermitage of St. Anthony of the Buen Retiro. Canvas: 8 ft. 5¼ in. by 9 ft. 4¼ in.* SALA DE LA REINA ISABEL

1058. Meeting of Tipplers: commonly called *Los Borrachos.* The half-naked drunkard, who represents the god of the vintage, seated on a cask, is crowning another drunkard with ivy. Other intoxicated figures variously disposed. The scene takes place in an open field. Figures life-size. In the painter's last style. *Purchased by Philip IV., before Velasquez made his first journey to Italy. Canvas: 5 ft. 4 in. by 7 ft. 3¾ in.*

1059. The Forge of Vulcan. The god Apollo appears in the forge of Vulcan, who with the help of four Cyclops is fashioning a coat of mail; and tells him of the adultery of his spouse Venus with Mars. Figures life-size. In the painter's second style: painted in Italy. *Acquired for Philip IV. in 1634. Canvas: 7 ft. 3 in. by 9 ft. 5 in.* SALA ESPAÑOLA

1060. The Surrender of Breda: commonly called *Las Lanzas.* General Justino de Nassau, in humble attitude, presents the key to the victorious general, who with his hand CENTRAL SALON: AUTORES ESPAÑOLES

on the shoulder of the conquered soldier, addresses him in flattering terms for his bravery. Figures life-size. In the painter's second style. *It is believed that Velasquez painted this admirable work about the year 1647. Canvas: 9 ft. 11¾ in. by 11 ft. 11 in.*

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1061. Tapestry Manufactory of St. Isabel of Madrid, called *Las Hilanderas* (the spinsters). An old woman spins at a wheel while she turns to speak to a young woman at her side, standing by a red curtain. Other figures in the background carding the wool, &c. Figures full-length and life-size. *Decorated the Palace of the Buen Retiro, Canvas: 7 ft. 2 in. by 9 ft. 4¾ in.*

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1062. The picture of the *Meninas:* formerly called *The Family.* Velasquez is executing the portraits of Philip IV. and his second wife Mariana of Austria, who are seen reflected in a mirror situated at the back of the studio. The child *Infanta* Margarita Maria is attended by her *Meninas*, Maria Agustina Sarmiento and Isabel de Velasco: the latter supplying her with a vessel of water, and the former standing on the left of Maria. The dwarfs Mari Bárbola and Nicolasito Pertusato occupy the corner on the right: the latter with his foot resting on a large dog. Figures life-size. In the last style of the artist. *Painted in 1656. Collection of Philip IV., Royal Palace of Madrid. Canvas: 10 ft. 4 in. by 8 ft. 11½ in.*

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1063. Mercury and Argus. Mercury having caused Argus, the guardian of the cow Io, to fall asleep, cuts off the head of the animal. Figures life-size. *Collection of Philip IV., Royal Alcázar of Madrid. Canvas: 4 ft. 1½ in. by 8 ft. ¾ in.*

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1064. Equestrian Portrait of King Philip III. Some parts of the person of this portrait seem hardly to be the work of Velasquez, but rather that of Pantajo, or of Bartolomé Gonzalez. Figure life-size. In the second style of the painter. *Canvas: 9 ft. 9 in. by 10 ft. 2½ in.*

1065. Equestrian Portrait of Queen Margarita of Austria, wife of Philip III. The queen is mounted on a beautiful chestnut and white horse. She is dressed in a black costume, with open sleeves bordered with silver. Figure life-size. Of this picture Velasquez painted scarcely more than the horse, the background and some accessories. In his second style. *Companion of No. 1064. Collection of Philip IV., Palace of the Retiro. Canvas: 9 ft. 8 in. by 10 ft.*

1066. Equestrian Portrait of King Philip IV. The king is seen almost in profile; clothed in half-armour of burnished steel, ornamented with gold. He holds the

sceptre in his right hand. The horse is slightly rearing. Figure life-size. In the artist's second style. *Collection of Philip IV., Palace of the Buen Retiro. Canvas: 9 ft. 9 in. by 10 ft. 2½ in.*

1067. Equestrian Portrait of Queen Isabel of Bourbon, second wife of Philip IV. Mounted on a white palfrey. Of the second epoch of Velasquez's art. *Collection of Philip IV., Palace of the Retiro. Canvas: 9 ft. 9 in. by 10 ft. 2 in.*

1068. Equestrian Portrait of Prince Don Baltasar Carlos. Represents a gracious child of six or seven years, mounted on a spirited Andalusian pony which is on the gallop. Life-size; in the artist's second style. *Collection of Philip IV., Palace of the Buen Retiro. Canvas: 6 ft. 9½ in. by 5 ft. 7½ in.* SALA ESPAÑOLA

1069. Equestrian Portrait of the Duke of Olivares. Represented with a breast-plate of burnished steel and gold ornamentation, mounted on a spirited sorrel horse; holding in his right hand the general's bâton. Figure life-size. In the artist's second style. *This canvas passed from the House of Guzmán to that of the Marqués de la Ensenada, from whom it was acquired by King Charles III., and in whose collection in the New Palace it figured in 1772. Canvas: 10 ft. 2 in. by 7 ft. 9 in.* CENTRAL SALON: AUTORES ESPAÑOLES

1070. Portrait of Philip IV. A young man, standing. Life-size; in the artist's earlier style. *Collection of Philip IV., Palace of the Retiro. Canvas: 6 ft. 6 in. by 3 ft. 3½ in.* SALA ESPAÑOLA

1071. Portrait of Philip IV. Representing a young man of 18 or 19 years; in steel armour, adorned with gold. Extended bust; life-size. The head is in the artist's first style. *Canvas: 1 ft. 10¼ in. by 1 ft. 5 in.* CENTRAL SALON: AUTORES ESPAÑOLES

1072. Portrait of the Infanta of Spain, Doña Maria, Queen of Hungary, sister of Philip IV. (?): represented about 25 years of age. Belongs to the transition period from the first to the second styles of Velasquez. *Canvas: 1 ft. 10½ in. by 1 ft. 5 in.*

1073. Portrait of the Infante Don Carlos, second son of King Philip III. Entire life-sized figure, standing. *Canvas: 6 ft. 9½ in. by 4 ft. ¾ in.*

1074. Portrait of King Philip IV., in hunting costume, standing, with a gun in his right hand. At his side is a hound. Life-size; in the artist's second style. *Collection of Charles II., Royal Alcázar and Palace of Madrid. Canvas: 6 ft. 2½ in. by 4 ft. 1 in.*

1075. Portrait of the Infante Don Fernando of Austria, brother of Philip IV.; standing in a field, in hunting SALA DE LA REINA ISABEL

costume with a shot-gun in his hands. At his side a beautiful cinnamon-coloured hound. In the second style of the artist. *Collection of Charles II. in 1686. Canvas: 6 ft. 2½ in. by 6 ft. 4½ in.*

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1076. Portrait of Prince Don Baltasar Carlos, at six years of age: standing, in hunting costume and holding his gun, which rests on the ground. At one side a large setter and on the other a greyhound. *Canvas: 6 ft. 2½ in. by 3 ft. 4 in.*

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1077. Portrait of King Philip IV. of about 50 years of age: standing, in half-armour, with the sceptre in his hand and a stout lion at his feet. Figure life-size. In the last style of the artist. *Came from the Escorial to this Museo in 1845. Canvas: 7 ft. 6 in. by 4 ft. 3 in.*

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1078. Portrait of Doña Mariana of Austria, second wife of Philip IV. Her right hand rests on the back of an easy-chair, while the left falls naturally; she is dressed in black silk. Entire figure; life-size. In the latest style of Velasquez. *Collection of Charles II., Palace of the Retiro (?) Came from the Escorial in 1845. Canvas: 6 ft. 9½ in. by 4 ft. ¾ in.*

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1079. Portrait of Doña Mariana of Austria. Repetition of No. 1078, with variation in the disposition of the curtain. *Canvas: 7 ft. 6 in. by 4 ft. 3 in.*

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1080. Portrait of King Philip IV. at an advanced age. Life-sized bust. Belongs to the last period of Velasquez's art. *Canvas: 2 ft. 2⅝ in. by 1 ft. 9¾ in.*

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1081. Philip IV., in prayer: kneeling, with his hat in his left hand; dressed in black. Entire figure; life-size. Of Velasquez's latest period. *From the Royal Monastery of the Escorial. Canvas: 6 ft. 9½ in, by 4 ft. 9¼ in.*

1082. Doña Mariana of Austria, second wife of Philip IV., in prayer: kneeling on her *reclinatorio*, with her two hands on the cushion, and in them a prayer-book. Life-size. In Velasquez's last style. *Companion to and from the same source as the preceding picture. Canvas: 6 ft. 9½ in. by 4 ft. 9¼ in.*

1083. Portrait of Prince Don Baltasar Carlos, son of Philip IV.: a youth of some 14 years standing. Full-length; life-size. Of Velasquez's second period. *Collection of Charles II., Palace of the Buen Retiro. Canvas: 6 ft. 9½ in. by 4 ft. 8 in.*

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1084. Portrait of the Infanta Maria Teresa of Austria, daughter of Philip IV., afterwards Queen of France. Apparently of about 10 years of age; standing, with a rose in her left hand, and a fine cambric handkerchief

in her right. Full-length; life-size. *Saved from the fire of the old Alcázar in* 1734. *Canvas:* 6 *ft.* 10½ *in. by* 4 *ft.* 9¼ *in.*

1085. Portrait of the celebrated Cordovan poet, Don Luis de Góngora of Argote. Life-sized bust. Of Velasquez's first period. *Canvas:* 1 *ft.* 11 *in. by* 1 *ft.* 6 *in.* CENTRAL SALON: AUTORES ESPAÑOLES

1086. Portrait of Juana Pacheco, wife of Velasquez. Life-sized bust, with part of the left hand. In Velasquez's first style. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 2 *ft. by* 1 *ft.* 7½ *in.*

1087. Portrait of an infant Girl, daughter of Velasquez (?). Half-figure; life-size. *Canvas:* 1 *ft.* 10¾ *in. by* 1 *ft.* 6 *in.*

1088. Portrait of an infant Girl, apparently a sister of the child represented in the preceding canvas. Half-figure; life-size. *Canvas:* 1 *ft.* 10¾ *in. by* 1 *ft.* 6 *in.*

1089. Portrait of an elderly Lady. Half-figure; life-size. The authenticity of this work is very doubtful. *Saved from the fire of the old Castle in* 1734. *Canvas:* 3 *ft.* 5¼ *in. by* 2 *ft.* 6 *in.* SALA ESPAÑOLA

1090. Portrait of Don Antonio Alonso Pimentel, ninth Earl (Conde) of Benavente, lord of the bedchamber of Philip IV. More than half-length; life-size. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 3 *ft.* 6½ *in. by* 2 *ft.* 10¼ *in.* CENTRAL SALON: AUTORES ESPAÑOLES

1091. Portrait of the celebrated sculptor Martiñez Montanés, erroneously supposed to be that of Alonso Cano: represented modelling a bust of Philip IV. Half-length; life-size; unfinished. In Velasquez's last style. *Canvas:* 3 *ft.* 6½ *in. by* 2 *ft.* 10 *in.* SALA DE LA REINA ISABEL

1092. Portrait of a Buffoon or *hombre de placer* of Philip IV., called Pablillos de Valladolid. Life-sized figure. *Collection of Philip IV., Palace of the Retiro. Canvas:* 6 *ft.* 9½ *in. by* 4 *ft.*

1093. Portrait of Pernía Buffoon or *hombre de placer* to Philip IV.; grasping his naked sword, and holding the scabbard in his left hand. Full-length figure; life-size; unfinished. Belongs to Velasquez's last period. *Collection of Charles II., Palace of the Retiro. Canvas:* 6 *ft.* 5 *in. by* 3 *ft.* 11½ *in.* SALA ESPAÑOLA

1094. Portrait of a Juggler, or *hombre de placer* of Philip IV., named D. Juan de Austria: a life-sized figure, standing. In the background is seen the sea, with a blazing ship. This picture belongs to Velasquez's last period. *Collection of Philip IV. and Charles II., Palace of the Retiro. Canvas:* 6 *ft.* 9¾ *in. by* 4 *ft.*

CENTRAL SALON: AUTORES ESPAÑOLES

1095. Portrait of a Dwarf of Philip IV., called El Primo; seated on a stone in the middle of a desert and mountainous field, with a large slouch hat on his head. Of Velasquez's second period. *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 3 ft. 5¾ in, by 2 ft. 8 in.*

1096. Portrait of a Dwarf of Philip IV., D. Sebastian de Morea (?): seated on the floor. Figure life-size. In Velasquez's second style. *From the same source as No.* 1095. *Canvas: 3 ft. 5¼ in. by 2 ft. 8 in.*

1097. Portrait of a Dwarf of Philip IV., Don Antonio the Englishman (?). At his side a mastiff bitch, and in his right hand, which falls naturally, he holds his slouch hat adorned with plumes. Full-length figure and of life-size. Of Velasquez's last period. *Collection of Charles II., Torre de la Parada (?). Canvas: 4 ft. 7¼ in. by 3 ft. 5¾ in.*

1098. The Child of Vallecas; in a field bareheaded, and with a pack of cards in his hands. Full-length and life-size. Of Velasquez's second period. *Collection of Charles II, Torre de la Parada (?). Canvas: 3 ft. 5¾ in. by 2 ft. 8¼ in.*

1099. The Fool of Coria: seated on a stone, with a gourd at either side, and his hands upon his right knee. Entire figure; life-size. Of Velasquez's second period. *This picture decorated the Torre de la Parada till the time of Charles III. The subject of the picture was no doubt one of the many Court fools or hombres de placer of Philip IV. Canvas: 3 ft. 4 in. by 2 ft. 8¼ in.*

1100. Æsop: standing in the middle of a dismantled room. Represented in the person of an old shirtless beggar with a dirty parchment. Entire figure; life-size. In Velasquez's final style. *Collection of Philip IV., Torre de la Parada. Canvas: 5 ft. 9¾ in. by 3 ft. ½ in.*

1101. Menipus: standing in a disgarnished room, with books and a parchment at his feet. Enveloped in a black cloak. Entire figure; life-size. In Velasquez's final style. *Collection of Charles II., Torre de la Parada. Canvas: 5 ft. 9¾ in. by 3 ft. ½ in.*

1102. The god Mars; seated on the edge of a bed, with his left foot on a pine footstool, his left elbow resting on his knee and his cheek upon his hand: nude, with the exception of a blue drape across the belly and a rose-coloured cloak thrown over shoulders. Life-sized figure. Of Velasquez's final period. *Collection of Philip IV., Royal Castle and Palace of Madrid, or Torre de la Parada. Canvas: 5 ft. 9¾ in. by 3 ft. ¾ in.*

1103. **Portrait of a Man. Life-sized bust. In Velasquez's first style.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 3½ in. by 1 ft. 2 in.*

1104. **Portrait of a Man. Life-sized bust. In Velasquez's second style.** *Canvas: 1 ft. 9¾ in. by 1 ft. 3¼ in.*

1105. **Portrait of Alonso Martinez de Espinar, valet-de-chambre of Prince Baltasar Carlos. Dressed in black. Life-sized bust.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 4¾ in. by 1 ft. 5¼ in.* SALA ESPAÑOLA

1106. **View taken in the Garden of the *Villa Medici* at Rome.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas: 1 ft. 5¼ in. by 1 ft. 3½ in.* CENTRAL SALON: AUTORES ESPAÑOLES

1107. **View taken in the Garden *de la Villa Medici* at Rome.** *Companion to and from the same source as No. 1106. Canvas: 1 ft. 5¼ in. by 1 ft. 3 in.*

1108. **View of the Arch of Titus in the *Campo* Vaccino of Rome. Taken in the *Via Sacra.*** *Painted probably in Madrid from some note made in Rome while Velasquez was on his first visit to Italy. Canvas: 4 ft. 9¾ in. by 3 ft. 7¼ in.*

1109. **View of the Fountain of the Tritons in the garden of the Island of *Aranjuez.* In Velasquez's second style.** *It is believed that Velasquez painted this picture, or at least made the studies for it, in the year 1642, during Philip IV.'s journey to Saragossa. Canvas: 8 ft. ¾ in. by 7 ft. 3 in.*

1110. **View of the Calle de la Reina, in Aranjuez. This canvas belongs to the second epoch in Velasquez's painting.** *Probably executed about the same time as No. 1109, that is, in 1642. Canvas: 7 ft. 11½ in. by 6 ft. 6¾ in.*

1111. **View of the Buen Retiro, as it appeared in the time of Philip IV.** *Canvas: 4 ft. 9¼ in. by 3 ft. 8½ in.*

1112. **View of a Royal Residence, possibly the old Alcázar and Palace of Madrid, from the garden of the Emperors or of the Prioress.** *Canvas: 4 ft. 9¾ in. by 3 ft. 7¼ in.*

1113. **Study of Landscape and perspective. In the heavens the god Mercury is clearing the air with the caduceus in his hand; in the lower part of the picture, other figures.** *Canvas: 4 ft. 9¾ in. by 3 ft. 7¼ in.*

1114. **Study of Landscape and perspective.** *Saved from the fire of the old Alcázar of Madrid in 1734. Canvas: 4 ft. 9¾ in. by 3 ft. 7¼ in.*

VELASQUEZ (Attributed to).

1115. **Study of the Head of an Old Man. Life-size. Authenticity doubtful.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 3¼ in. by 1 ft.*

VELASQUEZ (Copy of), by FRANCISCO GOYA.

EASTERN PASSAGE: BASEMENT

1116. **A Wild Boar Hunting Party, in** *El Hoyo*, **royal estate of Pardo. Among the huntsmen are seen King Philip IV., the Conde-Duque of Olivares, the Infante Cardenal Don Fernando, and the King's archer, Juan Mateos; all rivalling in grace and dexterity in the presence of the Queen Isabel of Bourbon and her ladies.** *Canvas: 6 ft. 1¼ in. by 9 ft. 10 in.*

VELASQUEZ (School of).

SALA ESPAÑOLA

1117. **Portrait of Philip IV.; represented at an advanced age, probably in the last decade of his life.** *This portrait might with reason be attributed to Juan Bautista Martinez del Mazo. Canvas: 6 ft. 7 in. by 4 ft. ¾ in.*

CENTRAL SALON: AUTORES ESPAÑOLES

1118. **Portrait of the Child, Prince Baltasar Carlos, in Court dress, with a gun in his hand.** *This portrait passed as an original of Velasquez; but the execution is poor and the conception not entirely successful. Nor is the face painted with the freedom that the great Velasquez always made use of, especially at the time indicated by the age of the boy. The disposition of the accessories also does not justify the opinion that this canvas is an original. Canvas: 5 ft. 1½ in. by 3 ft. 8 in.*

VILLAVICENCIO (DON PEDRO NUÑEZ DE). SCHOOL OF SEVILLE: 1635–1700.

Villavicencio was born at Seville, and died in the same city. He received his first lessons in painting from Murillo, whom he succeeded as the head of that great master's school. His duties as Knight of the Order of St. John often took him to Malta. where he studied with Matti Preti, a former pupil of Guercino, and a Knight de la Lengua de Italia. On his return to Spain he again became a faithful follower of Murillo, whom he never abandoned. After the death of Murillo he came to Madrid and presented Charles II. with the canvas now possessed by this *Museo*. He served the King and his Order in carry-

ing out many important commissions, and died in his native city in 1700.

1119. **Boys playing Dice. Figures life-size. The upper part of the picture seems to have been repainted, and by a distinct hand.** *Collection of Charles II., Royal Castle of Madrid.* CENTRAL SALON: AUTORES ESPAÑOLES

ZURBARÁN (Francisco de). School of Seville. Born in Estremadura, at Fuente de Cantos, in 1598; died at Madrid in 1662.

His father, who was a farmer, soon discovered the son's genius for painting and sent him to Seville to study under Juan de Roélas. Although, like Velasquez, he studied Nature more than the works of any artist, he certainly showed in his work the influence of the forcible Caravaggio, and was even called the "Spanish Caravaggio." Without leaving Seville, he had, at the age of 21 years, gained a great reputation. It is thought that he rarely left this city of his adoption until his friend Velasquez persuaded him to remove to the Spanish capital. But it is definitely known that he was Painter to the King before this, and it seems most likely that he must therefore have been in Madrid on a previous occasion. He died in the capital in 1662. His greatest works are to be seen at Seville, but he is represented in the Louvre, the galleries of Dresden, and Berlin.

1120. **Vision of San Pedro Nolasco. Kneeling before a table the saint contemplates in a dream a youthful angel, who, with upraised hand, points out the celestial Jerusalem represented in the rifted clouds. Figures life-size.** *This canvas and the following, its companion, form part of a series of twelve pictures on the life of St. Peter, which used to decorate the small cloister of the Merced Calzada of Seville, and of which only seven were by Zurbarán. Canvas: 5 ft. 9¾ in. by 7 ft. 3 in.* SALA DE LA REINA ISABEL

1121. **The Apparition of St. Peter the Apostle to St. Peter Nolasco. The saint is kneeling, with open arms, and sees in an ecstasy his patron St. Peter the Apostle. Life-size.** *From the same source as No. 1120. Canvas: 5 ft. 9¾ in. by 7 ft. 3 in.* SALA ESPAÑOLA

1122. **Hercules separating the Mountains.** *This canvas and the others of the Labours of Hercules were executed for the upper* CENTRAL SALON: AUTORES ESPAÑOLES

part of the Saloncete of the Buen Retiro, Canvas: 4 ft. 5 in. by 4 ft. $11\frac{1}{2}$ *in.*

CENTRAL SALON: AUTORES ESPAÑOLES

1123. **Hercules conquering Geryon.** *Companion to the preceding picture. Canvas: 4 ft. 5 in. by 5 ft. 2 in.*

1124. **Hercules struggling with the Lion of the Nemæan Forest.** *Companion to the preceding two pictures. Canvas: 4 ft.* $10\frac{3}{4}$ *in. by 5 ft.* $1\frac{3}{4}$ *in.*

1125. **Hercules struggling with the Wild Boar.** *Companion to the three preceding pictures. Canvas: 4 ft.* $3\frac{1}{4}$ *in. by 4 ft.* $11\frac{1}{2}$ *in.*

1126. **Hercules subduing the Bull of Crete, which Neptune sent against Minos.** *Companion to the four preceding pictures. Canvas: 4 ft.* $3\frac{3}{4}$ *in. by 4 ft. 11 in.*

1127. **Hercules wrestling with Anteus.** *Companion to the five preceding pictures. Canvas: 4 ft. 5 in. by 4 ft.* $11\frac{1}{2}$ *in.*

1128. **Hercules struggling with the demons in snatching Alcestes from Hell.** *Companion to the preceding six pictures. Canvas: 4 ft.* $3\frac{1}{4}$ *in. by 4 ft.* $10\frac{3}{4}$ *in.*

1129. **Hercules staying the Course of the River Alpheus.** *Companion to the preceding seven pictures. Canvas: 4 ft.* $3\frac{1}{2}$ *in. by 4 ft.* $11\frac{1}{2}$ *in.*

1130. **Hercules killing the Hydra of the Marshes of Lerna.** *Companion to the preceding eight pictures. Canvas: 4 ft.* $3\frac{1}{2}$ *in. by 5 ft. 5 in.*

1131. **Hercules tormented by the fire of the Centaur Neso's tunic.** *Companion to the preceding nine pictures. Canvas: 4 ft. 5 in. by 4 ft.* $5\frac{1}{2}$ *in.*

SALA ESPAÑOLA

1132. **Santa Casilda.** *Apparently painted for an altar. Canvas: 5 ft.* $11\frac{3}{4}$ *in. by 3 ft.* $2\frac{3}{4}$ *in.*

SALA DE LA REINA ISABEL

1133. **The Infant Jesus, sleeping on the cross with a crown of thorns by his side.** *Canvas: 2 ft. 5 in. by 3 ft. 3 in.*

ANONYMOUS OF THE SPANISH SCHOOLS

ANCIENT SCHOOL OF CASTILE

1134. **St. Clara; standing.** *Appears to have been a panel of an altar-piece. Panel: 3 ft. 2¾ in. by 1 ft. 9½ in.*

SALAS DE ALFONSO XII.

1135. **St. Lucy.** *This also appears to have been a panel of an altar-piece. Companion to No.* 1134. *Panel: 3 ft. 2¾ in. by 1 ft. 9½ in.*

INDETERMINATE SPANISH SCHOOLS

1136. **St. Jerome doing penance; kneeling in his cave with the cross in his left hand, and smiting his breast with a stone. Whole figure.** *Apparently the work of some imitator of Peregrin Tibaldi. Panel: 4 ft. 7 in. by 2 ft. 10¼ in.*

1137. **St. Stephen being Ordained. (Acts Apost. vi.) St. Peter, the chief of the Apostles, extends his hands over the head of Stephen, who, kneeling before him, receives the sacred ordination.** *Panel: 5 ft. 2½ in. by 4 ft.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

1138. **Mystic Subject. The Virgin, upon a throne of clouds, holds in her arms the Infant Deity, and at her side St. Francis, kneeling, seems to intercede in behalf of various persons of both sexes, who are at his feet.** *Canvas: 6 ft. 8 in. by 5 ft. 3¼ in.*

RESTORATION AND SALAS OF THE NORTH-EAST

1139. **Garland of Flowers, with the Holy Family in the centre. (Imitation of the Flemish style.)** *Canvas: 2 ft. 8¼ in. by 2 ft.*

1145. **Flowers. On the edge of a pedestal.** *This partakes of the style of Bartolomé Pérez. Canvas: 2 ft. by 1 ft. 4¾ in.*

SALA ESPAÑOLA

1145*b*. **Portrait of a Boy, probably one of the family of Philip III. Entire figure; life-size.** *Canvas: 3 ft. 9½ in. by 3 ft. 2¼ in.*

PRINCIPAL STAIRWAY

1145*c*. **Portrait of Philip of Savoy, Prince of Piamonte. A youth of some 19 years; costume of yellow and white; holding in his right hand a small gun. Entire figure; life-size.** *Canvas: 4 ft. 2 in. by 2 ft. 11½ in.*

1145*d*. **Portrait of a Lady, very like Margarita of Austria, wife of Philip III.** *Canvas: 3 ft. 10¾ in. by 3 ft. 1 in.*

PRINCIPAL STAIRWAY

1145*e*. Portrait of a personage of the seventeenth century. Whole figure; life-size. *This picture came from the royal seat of San Lorenzo in December* 1848. *Canvas:* 6 *ft.* 8¾ *in. by* 3 *ft.* 7½ *in.*

1145*f*. Portrait of Emperor José, *Rey de Romanos.* Young, fair and ruddy, and of some 18 years of age. In black costume of the seventeenth century. His glove in his right hand resting on the table, and his left hand upon his sword. Whole figure; life-size. *In the execution of this portrait the influence of the school of Madrid is seen. From the Palace of the Buen Retiro. Canvas:* 6 *ft.* 11½ *in. by* 4 *ft.* 2 *in.*

1145*g*. Portrait of a young Lady; standing, dressed in a black costume. More than half-figure; life-size. *Canvas:* 4 *ft.* 2 *in. by* 3 *ft.*

1145*i*. Portrait of an *Infante* of the family of Philip III.; possibly Philip IV. when a young man. Half-length; life-size. *Canvas:* 3 *ft.* 9¼ *in. by* 2 *ft.* 6½ *in.*

1145*j*. Portrait of an *Infanta* of the family of Philip II (?); possibly Princess Isabel Clara Eugenia at some 10 years of age. More than half-figure; life-size. *Companion to the following. Canvas:* 3 *ft.* 10½ *in. by* 3 *ft.* 3 *in.*

1145*k*. Portrait of an *Infante* of the family of Philip II. (?); possibly Prince Charles at 15 years of age. Figures more than half-length; life-size. *Companion to No.* 1145*j*. *Canvas:* 3 *ft.* 10½ *in. by* 3 *ft.* 3 *in.*

1145*l*. Portrait of King Sebastian of Portugal. Bust; in armour. *Canvas:* 2 *ft. by* 1 *ft.* 5¼ *in.*

1145*m*. Portrait of a Lady; standing, with her right hand leaning on a table, and a fan in her left. Offers a resemblance to the first wife of Philip IV. *Entered in the inventory as a copy of Velasquez. Canvas:* 7 *ft. by* 4 *ft.* 9¼ *in.*

1145*n*. Portrait of Princess Isabel Clara Eugenia. Represented at about 18 years of age; in flesh-coloured costume, embroidered with gold; broad collar, and pearl ornaments. Standing in a royal room with a window opening into a view of the country. More than half-figure; life-size. *Canvas:* 3 *ft.* 8½ *in. by* 3 *ft.* 3 *in.*

1145*ñ*. Portrait of a royal infant Girl of the time of Philip II.; standing, with one hand upon a little dog which sits on a table, and in the other a fan. Background: a royal apartment with heavy curtains. More than half-figure; life-size. *Canvas:* 3 *ft.* 10½ *in. by* 3 *ft.* 3¾ *in.*

1145*o*. Portrait of the Infanta Margarita de la Cruz, daughter of Philip IV. She is dressed in the secular garb of the *Descalzas Reales*, and kneels before an altar. Entire figure; life-size. *Collection of Charles II., Royal Castle and Palace of Madrid. Canvas: 5 ft. 5¼ in. by 4 ft. 1 in.* PRINCIPAL STAIRWAY

1145*p*. Portrait of a Knight of the Order of Christ, of the time of Philip II. A man of some 60 years of age. Half-figure; life-size. *Canvas: 3 ft. 6 in. by 3 ft. ½ in.*

1145*q*. Portrait of Queen Margarita, wife of Philip III. Life-sized bust. *Canvas: 2 ft. by 1 ft. 7¼ in.*

1145*r*. Portrait of Emperor Rodolfo II. Life-sized bust. *Canvas: 2 ft. by 1 ft. 7¼ in.*

1145*s*. Portrait of a personage of the time of Charles V. Of advanced age, bearded, and dressed in black, with a bonnet on his head. Half-length; figure life-size. *Panel: 3 ft. 9½ in. by 2 ft. 5¼ in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

1145*t*. Portrait of a personage of the time of Philip IV. In black dress with plain broad collar. Life-sized bust. *Canvas: 2 ft. 1 in. by 2 ft.*

1145*u*. Portrait of Mary of Portugal, first wife of Philip II.: standing, in rose-coloured cloak, and a fan in her hands. Whole figure; life-size. *This might be a copy of Moro or of Sánchez Coello; though Antonio Moro did not know the Queen (as Cean erroneously supposes); for she was dead when he came to Spain. Canvas: 6 ft. 2 in. by 3 ft. 3 in.*

1145*v*. Portrait of an Infant Boy of royal birth (?); possibly a son of Philip III. In a large armchair, with a golden timbrel in his hand. Entire figure; life-size. *Brought from the Palace of Aranjuez by royal command of the 18th December 1847. Canvas: 3 ft. 3 in. by 2 ft. 4 in.* EASTERN PASSAGE: BASEMENT

1145*x*. Portrait of a Lady of the time of Charles V. and Philip II. Young and blond; dressed in black. Extended bust; life-size. *Canvas: 2 ft. 8¾ in. by 2 ft. 2 in.*


GERMANIC SCHOOLS

GERMANIC SCHOOLS

GERMAN, FLEMISH, AND DUTCH

ADRIAENSSEN or ADRIEANSSEN (ALEXANDRE), the younger. FLEMISH SCHOOL. Was born at Antwerp in 1587, and died in the same place in 1661. He excelled in the painting of what are called in Spain *bodegones*, and also in the painting of fruits, flowers, and bas-reliefs.

1146. **Fish upon a Table attacked by a Cat; also dish with oysters.** *Panel: 2 ft. 3½ in. by 3 ft. 9½ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1147. **Dead Game. A hare, several birds, and a fish.** *Panel: 2 ft. 3½ in. by 3 ft. 7¼ in.*

1148. **A Table, spread. Cheese, sardines, sausage, butter, &c.** *Panel: 1 ft. 11½ in. by 2 ft. 11½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1149. **Cod, salmon, and other fish; and a cat about to steal them.** *Companion to No.* 1148. *Panel: 1 ft. 11 in. by 2 ft. 11½ in.*

AEYCK (VAN). FLEMISH SCHOOL: Seventeenth century. Without doubt this painter flourished among the many disciples of Rubens.

1150. **The Fall of Phaeton. Figures life-size. Signed.** *Collection of Charles II., Torre de la Parada. Canvas: 6 ft. 4 in. by 5 ft. 10¼ in.*

ALSLOOT (DENIS VAN). FLEMISH SCHOOL. Lived between the years 1550 and 1625. He flourished in Brussels till early in the seventeenth century.

1151. **Skating Masquerade. People of all conditions watch the merry spectacle. At one side appear the walls of a city and a bridge.** *Collection of Isabel Farnese, Palace of San Ildefonso. It should be observed that a great part of the Flemish and Dutch pictures from the collection of this Queen at San Ildefonso, not proceeding from the collections formed there by the Spanish monarchs of the*

House of Austria, were acquired by Isabel in Rome in 1735. *Hence in many cases we give only the probable source. Panel:* 1 *ft.* 10½ *in. by* 3 *ft.* 3 *in.*

EASTERN PASSAGE: BASEMENT

1152. **Procession in Brussels on the occasion of the celebrated Carnivals of *Papagayo*, or Ommeganck. Signed.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. This and No.* 1153, *its companion, are the first and sixth of a series of eight canvases executed in commemoration of the Feasts of May* 1615, *made by the Archduke Alberto and Isabel Clara Eugenia. Canvas:* 4 *ft.* 2¾ *in. by* 12 *ft.* 4½ *in.*

1153. **Procession of all the religious Orders in Brussels on the occasion of the Papagayo Carnivals. Signed.** *From the same source as the preceding, its companion. Canvas:* 4 *ft.* 2¾ *in. by* 12 *ft.* 5 *in.*

ARTHOIS or ARTOIS (Jacob van, or Jacques d'). Flemish School. Born at Brussels in 1613; and died, it is believed, in 1665.

EASTERN PASSAGE: PRINCIPAL FLOOR

1154. **Landscape with woods, and distant view of mountains. Luis XIV. is seen entering the open in a magnificent coach, accompanied by a numerous retinue. The figures are by Van der Meulen.** *Canvas:* 2 *ft.* 1 *in. by* 2 *ft.* 7½ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1155. **Landscape, with a river traversing a forest; in it are some figures by Bont.** *Canvas:* 1 *ft.* 11¾ *in. by* 3 *ft.* 1¾ *in.*

EASTERN PASSAGE: BASEMENT

1156. **Landscape, with trees and a group of figures. Signed.** *Canvas:* 3 *ft.* 8¾ *in. by* 4 *ft.* 8½ *in.*

RESTORATION AND NORTH-WESTERN SALAS

1157. **Landscape, with river.** *Collection of Charles II., Buen Retiro. Canvas:* 4 *ft.* 6½ *in. by* 6 *ft.* 6 *in.*

1158. **Landscape, with a lake in the background, and in the distance a man followed by a dog.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 1 *ft.* 2 *in. by* 1 *ft.* 4½ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1159. **Landscape, with figure of a man accompanied by a dog.** *Panel:* 1 *ft.* 4 *in. by* 2 *ft.* 1¾ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1160. **Landscape, with a road in which is seen a cross, by which various people are passing.** *Companion to No.* 1159. *Panel:* 1 *ft.* 3½ *in. by* 2 *ft.* 1¾ *in.*

1161. **Landscape, with the Bath of Diana. In an opening in a wood are seen Diana and her nymphs, Actæon, and a number of animals and figures by H. de Clerck.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 2 ft.* 3¼ *in. by* 3 *ft.* 5 *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1162. **Landscape.** *Canvas: 2 ft.* 4 *in. by* 3 *ft.* 2¼ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1163. **Landscape.** *Canvas:* 4 *ft.* 1½ *in. by* 3 *ft.* 11¼ *in.* EASTERN PASSAGE: PRINCIPAL FLOOR

1166. **Landscape, with rainbow effect. In the foreground, figures: a beggar pleading alms from some mounted travellers.** *Canvas:* 7 *ft.* 9¼ *in. by* 7 *ft.* 10¼ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1167. **Landscape, with trees and hills. Authenticity doubtful.** *Saved from the fire of the old Castle and Palace of Madrid in* 1734 (?). *Came to the Museo from the Palace of Aranjuez. Canvas:* 2 *ft.* 3¼ *in. by* 2 *ft.* 8¾ *in.*

BEERSTRAATEN (JAN ABRAHAMSZ). DUTCH SCHOOL. Born at Amsterdam in 1622*; died about the year 1687.

Little is known of the life of this artist. From Henri Harvard we learn that he was the son of a cooper in Amsterdam; that he married in 1642; that his wife died in 1685, leaving four sons and a daughter; and that he died about a year after. He painted sea- and coast-scapes, which subjects he treated with much freedom of handling. His works are to be seen in Amsterdam, in the Louvre, in the galleries of Rotterdam, Berlin, Dresden, and Munich; and many of his pictures are to be found in Sweden.

1168. **Winter Landscape: with houses, dead trees, and a frozen river, on which people are skating.** *There are several repetitions of this picture extant. Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 1 *ft.* 3½ *in. by* 1 *ft.* 10¼ *in.*

* According to Harvard.

BERCHEM (Style of NICOLAS). DUTCH SCHOOL of the seventeenth century.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1169. **Landscape, with a caravan passing into a wood.** *Collection of Isabel Farnese, Palace of San Ildefonso, in which it figured as a work of Bloemaert. See note to No.* 1151. *Canvas:* 1 *ft.* 4¾ *in. by* 1 *ft.* 7¾ *in.*

BILLEVOIS or BELLEVOIS (H.). DUTCH SCHOOL. It is only known of this artist that he flourished in Hamburg, and died there in 1684.

1170. **Sea-piece: a Turkish galley, a Dutch ship, and other vessels.** *Panel:* 1 *ft.* 11 *in. by* 2 *ft.* 7½ *in.*

BLES (HENRI MET DE), also called CIVETTA. ANCIENT FLEMISH SCHOOL Born at Bouvignes, near Namur, about 1480; it is believed that he died at Liège about the year 1550. He painted landscapes with figures, and was the immediate precursor of Breughel the elder.

SALA DE LA REINA ISABEL

1171. **The Adoration of the Kings; the Queen of Sheba before Solomon; and Herod in his throne receiving presents. Triptych, terminating, at the centre, in an arch.** *In the Monastery of the Escorial, from whence it proceeds. This picture was attributed to Lucas Van Leyden. Panel:* 1 *ft.* 11¾ *in. by* 1 *ft.* 9 *in.*

BLOEMEN (PETER VAN), known also by the name of STANDAERT. DECADENT FLEMISH SCHOOL. Born at Antwerp in 1657; died in 1720. Like his brother Franz (Orizont), he belonged to the host of imitators of Gaspar Poussin.

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

1171*a*. **Landscape: a shepherd with cattle, and a man with a horse upon which rides a monkey; behind, a laden mule. Signed.** *Canvas:* 1 *ft.* 6 *in. by* 1 *ft.* 7 *in.*

BOEL (PETER). FLEMISH SCHOOL: 1622–1674. This artist flourished in Antwerp, and excelled in the painting of fruits and animals.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1172. **Dead Game. A swan, a hare, and a goose tied to the branch of a tree. Three dogs guard the game.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 5 *ft.* 7 *in. by* 10 *ft.* 2 *in.*

1172*a*. **Dead Game and Fruit. Interior of a kitchen with figure of a woman.** *Companion to No.* 1172*b*. *Collection of Philip IV., Royal Castle and Palace of Madrid in* 1637 (?). *Canvas:* 5 *ft.* 7 *in. by* 8 *ft.* 1 *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1172*b*. **Kitchen, with dead and living game, fruit, &c.; and the figure of a man. At one side appears an ass laden with game.** *Companion to and from the same source as No.* 1172*a*. *Canvas:* 5 *ft.* 7 *in. by* 8 *ft.* 1 *in.*

1172*c*. **Dead birds, beef and fish; and in the centre a dog, attracted by the odour of the game.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 5 *ft.* 5½ *in. by* 7 *ft.* 8½ *in.*

1172*d*. **Trophies of War: besides a dog and pieces of table service. Signed.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. Canvas:* 5 *ft.* 5⅝ *in. by* 10 *ft.* 2 *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

BORKENS.* FLEMISH SCHOOL. A painter of the school of Rubens, for whom we have no biographical data.

1173. **The Apotheosis of Hercules. The demigod is borne to Olympus in a chariot drawn by four arrogant steeds.** *Canvas:* 6 *ft.* 1¾ *in. by* 6 *ft.* 10½ *in.* PRINCIPAL STAIRWAY

1174. **The Apotheosis of Hercules. Sketch of the preceding picture.** *Canvas:* 3 *ft.* 2¼ *in. by* 3 *ft.* 2¼ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

BOSCH (HIERONYMUS VAN AEKEN, or), called also JEROM BOSCH. OLD NETHERLANDISH SCHOOL: 1460–1516.

This artist, born at Herzogenbusch, showed great talent in the treatment of fantastic and ghostly subjects. "There are numerous pictures by Bosch in the Madrid Museum, some of them careful and finished to such an extent as to suggest that, but for the fantastic element which dwelt in the painter, he might have been a worthy rival of Hans Memling."

1175. **The Adoration of the Kings. Triptych, in whose wings appear the portraits of the royal donors with their respective patrons, St. Peter and St. Barbara (?).** *From the Royal Monastery of the Escorial. It belonged to the collection of Philip IV., Royal Alcázar and Palace of Madrid. Panel:* 4 *ft.* 3¾ *in. in height; breadth of central panel,* 2 *ft.* 3½ *in.* SALAS DE ALFONSO XII.

* A. J. Wauters mentions a J. B. Borrekens, who was son-in-law of Brueghel of Velours.

1176. **The Temptations of St. Anthony.** *From the Monastery of the Escorial. Panel: 1 ft. 4¼ in. by 1 ft. 7¾ in.*

1177. **The Temptations of St. Anthony.** *From the Monastery of the Escorial. Panel: 2 ft. 11 in. by 1 ft. 2½ in.*

1178. **The Temptations of St. Anthony.** *From the Monastery of the Escorial. Figured in the collection of Philip IV., Royal Alcázar of Madrid. Panel: 2 ft. 11 in. by 1 ft. 2½ in.*

SALAS DE ALFONSO XII.

1179. **The Fall of the Rebel Angels; Creation of Man and of Woman; the Temptation of the Serpent; and the Loss of Paradise.** *Door of an oratorio, with painting on the back. From the Monastery of the Escorial. Panel: 4 ft. 5 in. by 1 ft. 6¾ in.*

1180. **The Creation. God stands between Adam and Eve; the former of whom sits on the ground, while the latter kneels. Paradise represented in the background.** *Wing of an oratorio. Collection of Philip IV., Royal Alcázar and Palace of Madrid. Proceeds from the Monastery of the Escorial. Panel: 6 ft. 1¼ in. by 2 ft. 6 in.*

1181. **Moral Fantasy: an Angel teaching a young man the fate that awaits the wicked in the next world. On all sides are represented fantastic monsters.** *Collection of Philip II., Guardajoyas (?). Panel: 11¼ in. by 10¼ in.*

BOSCH (Imitation of).

1182. **A Soul, conducted by an Angel, contemplating the Torments of Hell. At one side are seen burning mountains filled with hideous monsters.** *Panel: 1 ft. 1 in. by 2 ft. 6½ in.*

BOSMANS (Andries). Flemish School. Born in Antwerp in 1621; died at Rome about 1681. He was a painter of the school of Zegers.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1183. **Garland of Roses with some Butterflies. In the centre is figured a bas-relief representing the Virgin with Jesus, and St. Anne. This medallion appears to be the work of Corn. Schut. Signed.** *Panel: 2 ft. 8¼ in. by 1 ft. 9½ in.*

BOTH (Jan). Dutch School. Born at Utrecht in 1610; died in the same city after 1651.

Jan Both first studied under his father, a painter on glass, who afterwards placed him, together with his brother Andries, under the direction of Abraham

Bloemart. The two brothers travelled in France and Italy, collaborating in their work, Andries supplying the figures for Jan's splendid landscapes. Jan died at Utrecht in 1652.

1186. **Landscape, with a cottage.** *Canvas: 5 ft. 2¼ in. by 7 ft. 6¼ in.* WESTERN PASSAGE: PRINCIPAL FLOOR

1187. **Landscape, wlth figures of hermits.** *Canvas: 4 ft. 11½ in. by 7 ft. 2½ in.*

1188. **View of Tivoli, with the grotto of Neptune and the temple of the Sibyl. Figures of shepherds and animals by Andries Both.** *Canvas: 5 ft. 2¼ in. by 3 ft. 7½ in.* RESTORATION: SALAS OF THE NORTH-EAST

1189. **Landscape, mountainous, with people watching the baptism of the eunuch of Queen Candace. Sunset effect. Figures by J. Miel.** *Canvas: 6 ft. 10½ in. by 5 ft. 11¼ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1190. **The Departure for the Fields. Mountainous landscape, with cowherds driving their cattle along the edge of a ravine. Sunrise effect. Figures by Andries Both.** *Collection of Philip IV., Pardo. Canvas: 6 ft. 10¾ in. by 4 ft. 11½ in.*

1191. **Perspective of the Rotunda of the Aldobrandini garden, in Frascati. Figures by A. Both.** *Canvas: 6 ft. 10 in. by 5 ft. 11¼ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1192. **Landscape, with daybreak effect. St. Rosalie of Palermo is seen, accompanied by an Angel, carving her vow upon a rock. Figures by A. Both.** *Canvas: 3 ft. 10 in. by 7 ft. 7 in.* EASTERN PASSAGE: BASEMENT

1193. **Landscape, with St. Bruno in the wilderness. Figures by A. Both.** *Companion to No. 1192. Canvas: 5 ft. 1½ in. by 7 ft. 6¼ in.* RESTORATION: SALAS OF THE NORTH-EAST

1194. **Landscape; rocky, with sunset effect; and St. Benedict in the thorns. Figures by P. van Leer.** *Companion to the two preceding pictures. Collection of Charles II., Buen Retiro. Canvas: 5 ft. 1½ in. by 7 ft. 6¼ in.* EASTERN PASSAGE: BASEMENT

1211. **Abraham visited by the three Angels. Signed.** *Companion to No.* 1210. *Panel:* 1 *ft.* 6¼ *in. by* 2 *ft.* 4⅝ *in.*

BRIL (PAUL). FLEMISH SCHOOL: 1556–1626.

Paul Bril was born at Antwerp and received his early instruction from his brother Matthew. He painted both in oil and fresco, and left a large number of works behind him. Rubens, Annibale Carracci, and Claude Lorraine were much influenced by this artist. The Louvre has some of his best works

ESCUELAS GERMÁNICAS: EASTERN SALAS

1212. **Landscape, with a lake in the centre; huntsmen, and a herd of swine.** *Panel:* 1 *ft.* 9½ *in. by* 3 *ft.* 2¼ *in.*

1213. **Landscape, with a river. On the bank trees, and in the water a canoe.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Brought from the Palace of Aranjuez in* 1828. *Panel:* 8 *in. by* 12⅝ *in.*

1214. **Landscape, with a bridge, and in the distance a town. Figures give life to the scene.** *On copper:* 9¼ *in. by* 7½ *in.*

1215. **Landscape, with a river, in which are boats and bathers.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *On copper:* 9⅝ *in. by* 11¼ *in.*

BRIL (Style of PAUL).

ESCUELAS GERMÁNICAS: WESTERN SALAS

1215*a*. **Landscape, with figures.** *Same source as No.* 1215. *On copper:* 1 *ft.* 1 *in. by* 1 *ft.* 5½ *in.*

1215*b*. **Landscape, with lake and boats.** *Companion to and from the same source as No.* 1215*a*. *On copper:* 1 *ft.* 1 *in. by* 1 *ft.* 5½ *in.*

BROECK (CRISPINUS VAN DEN). FLEMISH SCHOOL. Born at Malinas in 1524. Hymans says that he died at Antwerp in 1591. He was painter, architect, and engraver.

WESTERN PASSAGE: BASEMENT

1216. **The Holy Family. The Virgin and St. Elizabeth hold in their laps Jesus and St. John. St. Joseph and Zacharias are seen behind. Half-figures. Signed.** *From the apartment of the Prince, Royal Palace. Panel:* 2 *ft.* 10¼ *in. by* 3 *ft.* 4½ *in.*

BROUWER (ADRIAN). FLEMISH SCHOOL. Born at Haarlem in 1608; died at Antwerp in 1641.

This artist was a scholar of Frank Hals. His subjects were eating and drinking scenes, which he treated with great truthfulness. He had the spirited and free touch of Frank Hals. Many of his pictures are at Munich.

1217. **The Comic Song. Three rustics are singing beside a table, while one of them beats time.** *Panel: 11¾ in. by 9½ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1218. **Music in the Kitchen. Five rustics are singing about the fireplace. Three of them are seated.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. See note to No. 1151. Panel: 1 ft. 1 in. by 1 ft. 9¼ in.*

1219. **Conversation. Several men are smoking and drinking, while others talk with a woman beside the fireplace.** *Companion to No. 1218, and from the same source. Panel: 1 ft. 1 in. by 1 ft. 9¼ in.*

BROUWER (Style of).

1220. **The Drunkard, seated at a table; behind, the figure of a woman.** *Panel: 9 in. by 7 in.*

BRUEGHEL or BREUGHEL (PIETER), the elder. FLEMISH SCHOOL. Born at Brueghel, near Breda, about 1530; died at Brussels in 1569.

This Brueghel studied the various forms of peasant life, and on this account was called Peasant Brueghel. He also painted weird subjects in the manner of Jerom Bosch, whom he seems to have followed especially. He did considerable engraving.

1221. **The Triumph of Death: Allegory.** *Came from the Palace of San Ildefonso in 1827. Panel: 3 ft. 9½ in. by 5 ft. 3 in.* SALAS DE ALFONSO XII.

BRUEGHEL (PIETER), the younger. Also called HELL BRUEGHEL. FLEMISH SCHOOL: 1564–1638.

Brueghel the younger, though much inferior in invention, colouring, and technical merit to his father, like his father upheld the old Flemish painting against the Roman innovations. In composition he was weak, and in colour poor. He was born at

Brussels in 1564; married in 1588; and died in 1638.

EASTERN PASSAGE: PRINCIPAL FLOOR

1222. **The Rape of Proserpine.** *Collection of Charles II., old Alcázar and Palace of Madrid (?). Panel: 1 ft. 4¾ in. by 2 ft. 1 in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1223. **Landscape, with woods and farmhouses, people and cattle; a town in the distance.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 1 ft. 10¼ in. by 2 ft. 9½ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1224. **Landscape, with various vehicles and men on horseback.** *Panel: 11¾ in. by 18¼ in.*

SALAS DE ALFONSO XII.

1225. **The Building of the Tower of Babel.** *Collection of Philip IV., Palace of Pardo. Panel: 1 ft. 5¼ in. by 1 ft. 5¼ in.*

1226. **The Burning and Pillage of a Town.** *Companion to No, 1225. Panel: 1 ft. 4¾ in. by 1 ft. 5¼ in.*

1227. **A Burning City: lighted both by the flames and the moon.** *Panel: 1 ft. 9 in. by 2 ft. 6 in.*

BRUEGHEL (JAN), called VELVET BRUEGHEL. FLEMISH SCHOOL: 1568–1625.

Velvet Brueghel was born at Brussels. He was generally regarded as a landscape painter, though perhaps he was equally great as a subject painter. "A clean and vigorous colouring, and a careful finish are peculiar to all his pictures." He died in 1625.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1228. **Sight: One of the five senses. Venus and Cupid are contemplating works of art in a sumptuous gallery. Figures of the Rubens school.** *This picture, and the four that follow, were presented to the Infante Cardinal by the Duke of Namburg, who gave them to the Duke of Medina de la Torres; the latter, in turn, presented them to Philip IV. Panel: 2 ft. 1 in. by 3 ft. 6½ in.*

1229. **Hearing. A nymph and a genius amuse themselves with music in a sumptuous palace of art. Figures of the Rubens school.** *See note to No. 1228. Panel: 2 ft. 1 in. by 3 ft. 6 in.*

1230. Smelling. Venus, in a beautiful garden, enjoys the fragrance of flowers which Cupid offers to her. Figures of the school of Rubens. *See note to No.* 1228. *Panel: 2 ft.* 1 *in. by* 3 *ft.* 6½ *in.*

1231. Tasting. A nymph at a table, served by a satyr in the Palace of Delight, where everything that the palate may fancy is offered. Figures of the Rubens school. *See note to No* 1228. *Panel: 2 ft.* ¾ *in. by* 3 *ft.* 6 *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1232. Touching. Venus and Cupid examine, in an armoury, the harness of Mars, and amuse themselves in touching the prodigious works from the forge of Vulcan. Figures of the Rubens school. *See note to No.* 1228. *Panel: 2 ft.* 1 *in. by* 3 *ft.* 7 *in.*

1233. The Four Elements, with their respective Attributes. Figures by Van Balen. *Panel: 2 ft. by* 3 *ft.* 5 *in.*

1234. The Four Elements. *Repetition of No.* 1233. *Panel: 2 ft.* 1 *in. by* 3 *ft.* 7¼ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1235. The Four Elements. In the centre is represented Nature with the emblem of Abundance. Figures by H. van Clerck, formerly attributed to Rottenheimer. *Collection of Philip V., Palace of San Ildefonso. On copper:* 1 *ft.* 7⅜ *in. by* 2 *ft.* ¾ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1236. Abundance; accompanied by Angels, and surrounded by fruits of all kinds. *Collection of Queen Isabel Farnese, Palace of San Ildefonso* (?). *On copper:* 1 *ft.* 3½ *in. by* 1 *ft.* 10½ *in.*

1237. Seeing and Smelling. A woman seeing herself in a mirror held by an angel; and another woman smelling a garland of flowers offered by another angel. Figures of the Rubens school. *Companion to the following picture. Came from Flanders for Queen Isabel of Bourbon. Canvas:* 5 *ft.* 8 *in. by* 8 *ft.* 6¼ *in.*

1238. Hearing, Tasting, and Touching. The figure representing Taste is seated at a table profusely served, and with her the personifications of Touching and Hearing. Figures of the school of Rubens. *Companion to and from the same source as No.* 1237. *Canvas:* 5 *ft.* 8½ *in. by* 8 *ft.* 6¾ *in.*

1239. The Sciences and the Arts. In a studio savants are discussing, and two persons observe them from the side. Figures by Stalbent. *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas: 2 ft.* 11½ *in. by* 3 *ft.* 10 *in.*

1240. **Eden: with Adam and Eve eating of the forbidden fruit.** *Same source as No.* 1239. *On copper:* 1 *ft.* 10¼ *in. by* 2 *ft.* 10¼ *in.*

1241. **The Entrance into the Ark.** *This picture came in* 1828 *from the Palace of Aranjuez. On copper:* 1 *ft.* 10 *in. by* 2 *ft.* 10¼ *in.*

ESCUELAS GER-MÁNICAS: WESTERN SALAS

1242. **Eden: with all the animals, and Adam receiving the forbidden fruit from Eve.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 1 *ft.* 3½ *in. by* 1 *ft.* 7½ *in.*

1243. **The Four Elements, and the different acts of the Creation, from the formation of the first Man till the expulsion from Eden. Figures by H. van Clerck (?)** *From the Monastery of the Escorial. On copper:* 1 *ft.* 2¾ *in. by* 2 *ft.* 4¾ *in.*

ESCUELAS GER-MÁNICAS: EASTERN SALAS

1244. **Eden: with all the created animals, and Adam and Eve standing at the foot of the tree of knowledge.** *Decorated the old Alcázar and Palace of Madrid before the fire of* 1734. *Panel:* 1 *ft.* 11 *in. by* 1 *ft.* 4 *in.*

1245. **Landscape, with St. Eustace. Figures by Rubens.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Panel:* 2 *ft.* ½ *in. by* 3 *ft.* 3 *in.*

1246. **Landscape, with St. John preaching to a number of people.** *On copper:* 1 *ft.* 5¼ *in. by* 1 *ft.* ½ *in.*

1247. **Landscape, and Orpheus attracting the animals by his music.** *Collection of Philip V., Palace of San Ildefonso. On copper:* 11¾ *in. by* 15½ *in.*

ESCUELAS GER-MÁNICAS: WESTERN SALAS

1248. **Festoon of Fruits, held by nymphs and angels. Figures by Van Balen.** *Panel:* 3 *ft.* 5½ *in. by* 2 *ft.* 4½ *in.*

ESCUELAS GER-MÁNICAS: EASTERN SALAS

1249. **Crown of Flowers. In the centre, the Adoration of the Kings.** *On copper:* 13½ *in. by* 11¼ *in.*

ESCUELAS GER-MÁNICAS: WESTERN SALAS

1250. **Crown of Flowers. In the centre, the Virgin with the Infant Jesus. Figures of Rubens school.** *The Infanta Gobernadora Isabel Clara Eugenia sent this picture from Flanders. Panel:* 4 *ft.* 10¾ *in. by* 1 *ft.* 4 *in.*

1251. **Crown of Flowers. In the centre, the Virgin with the sleeping Infant Jesus, and two angels.** *On copper:* 1 *ft.* 6¾ *in. by* 1 *ft.* 2 *in.*

ESCUELAS GER-MÁNICAS: EASTERN SALAS

1252. **Garland of Flowers with Birds. In the centre, the Virgin with Jesus, and two angels; also some animals**

on the ground. Figures by Rubens. *Collection of Charles II., Royal Alcázar of Madrid. Panel: 2 ft. 6¾ in. by 5 ft. 4 in.*

1253. Garland of Flowers. In the centre, a bust of the Virgin in *chiaro-oscuro. Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas: 2 ft. 1½ in. by 2 ft. 1 in.*

1254. Festoon formed of fruits and flowers, and two little angels playing with them. The angels are by Rubens; the fruits by F. Snyders. *Collection of Philip IV., Royal Alcázar of Madrid. Canvas: 5 ft. 7¾ in. by 1 ft. 9¾ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1255. Flowers on a Table. *On copper: 1 ft. 6¾ in. by 1 ft. 1½ in.*

1256. Flowers in a Porcelain Jug. *Collection of Charles II., Royal Alcázar and Palace of Madrid (?). Panel: 1 ft. 6¾ in. by 2 ft. 1¾ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1257. Vase with Flowers. At one side, a frog. *Panel: 1 ft. 7 in. by 1 ft. 3¼ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1258. Flowers in a Porcelain Vase. *Panel: 1 ft. 6¼ in. by 1 ft. 1½ in.*

1259. Pot of Flowers. *Canvas: 1 ft. 4¾ in. by 1 ft. ¾ in.*

1260. Pot of Flowers. *Panel: 1 ft. 4 in. by 1 ft. ¾ in.*

1263. Landscape, with trees, and a river: waggons, men on horseback, &c. *Panel: 1 ft. 6 in. by 2 ft. 5 in.*

1264. Landscape, with pond, groves, and farm-land, and a palace in the distance. The Infanta Archduchess and her ladies divert themselves in the rustic labours. *Brought from Flanders for Queen Isabel of Bourbon. Canvas: 5 ft. 8½ in. by 7 ft. 8½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1265. The Park of Brussels in the seventeenth century. In it the Infanta Isabel Clara Eugenia, with the ladies and gentlemen of her Court. *Companion to No.* 1264, *and from the same source. Canvas: 5 ft. 8½ in. by 7 ft. 8½ in.*

1266. Landscape, with windmill: also carts, horses, and men. *Panel: 1 ft. 1 in. by 1 ft. 7¼ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1267. Landscape, with houses: on the left a road with travellers; on the right a river. *Came in* 1828 *from the Palace of Aranjuez. Panel: 1 ft. 3½ in. by 2 ft.*

1268. Mountainous Landscape. *Collection of Philip V., Palace of San Ildefonso. On copper: 1 ft. 2 in. by 1 ft. 4¾ in.*

1269. The Waggons: landscape. The waggons are going in opposite directions, and close to one of them are men on horseback. *Panel: 1 ft. 1 in. by 1 ft. 4¾ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1270. **Landscape, with trees and a palace in the distance. In the foreground the Archduke Alberto and his wife rest from the chase, with some personages of the Court, beneath some trees.** *Brought from Flanders for Queen Isabel of Bourbon. Canvas:* 4 *ft.* 4½ *in. by* 8 *ft.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1271. **Landscape, with two windmills and figures.** *Saved from the fire of the old Alcázar in* 1734. *On copper:* 5½ *in. by* 9 *in.*

1272. **Landscape, named** *Of the Mountain.* **A coach with a horse beside it ascends the mountain, while some cows descend; at the foot two women and a man.** *Companion to No.* 1271. *On copper:* 5½ *in. by* 9 *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1273. **The Geographer and the Naturalist: visited in this studio by four persons.** *Bredius attributes this to Stalbent. Came from the Palace of Aranjuez in* 1828. *Panel:* 1 *ft.* 3½ *in. by* 1 *ft.* 4 *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1274. **A Rustic Marriage. Figures by Van Hellemont.** *Brought from Flanders for Queen Isabel of Bourbon. Canvas:* 4 *ft.* 2¾ *in. by* 8 *ft.* 7 *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1275. **A Rustic Dance. At the end of the meadow are seen the Archduke Alberto and his wife, and the magistrate of the town. Figures by Van Hellemont.** *Companion to No.* 1274. *See note to No.* 1274. *Canvas:* 4 *ft.* 2¾ *in. by* 8 *ft.* 7½ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1276. **Landscape: the Picnic. Besides those of the picnic party are others who go and come; and farmers occupied with their rustic labours.** *Saved from the fire of the old Alcázar in* 1734. *Canvas:* 5 *ft.* 4¾ *in. by* 5 *ft.* 4¾ *in.*

1277. **Rustic Marriage.** *Companion to the following picture. Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas:* 2 *ft.* 7¾ *in. by* 4 *ft.* 1¼ *in.*

1278. **Marriage Banquet: two large tables, one presided over by the bride, and the other by the Archduke Alberto and his wife.** *Companion to No.* 1277, *and from the same source. Canvas:* 2 *ft.* 7¾ *in. by* 4 *ft.* 1¼ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1279. **Market and Washing-places in a part of the Low Countries.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid (?). Saved from the fire of the old Alcázar in* 1734. *Canvas:* 5 *ft.* 4¾ *in. by* 6 *ft.* 3½ *in.*

1280. **Flemish Landscape, with people milking and making butter; a noble family, sitting on the grass, are taking some milk.** *Brought from Flanders for Queen Isabel of Bourbon. Canvas:* 4 *ft.* 2¾ *in. by* 6 *ft.* 3 *in.*

1281. **Sea-piece: with a windmill on the shore and some boats on the sea.** *Collection of Charles II., Royal Alcázar of Madrid. On copper:* 5½ *in. by* 7½ *in.* EASTERN PASSAGE: PRINCIPAL FLOOR

1282. **Sea-piece.** *Collection of Charles II., Royal Palace of Madrid* (?), *and collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 1 *ft.* 1 *in. by* 1 *ft.* 7¾ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

BRUEGHEL (Style of Jan or Velvet).

1283. **Flowers in a Vase, and a butterfly.** *Panel:* 1 *ft.* 2½ *in. by* 10½ *in.*

1284. **Flowers in a Vase.** *Companion to No.* 1283. *Panel:* 1 *ft.* 2½ *in. by* 10½ *in.*

1285. **A large bunch of Flowers in an earthenware vase with relievos and painted medallions.** *Companion to No.* 1286. *Collection of Philip IV., Royal Alcázar of Madrid. Canvas:* 2 *ft.* 7½ *in. by* 2 *ft.* 3¼ *in.* EASTERN PASSAGE: PRINCIPAL FLOOR

1286. **A large bunch of Flowers in an earthenware vase with painted medallions.** *Companion to and from the same source as No.* 1285. *Canvas:* 2 *ft.* 7½ *in. by* 2 *ft.* 3¼ *in.*

1287. **Palace of the Archduke Alberto in Brussels.** *Brought from Flanders for Queen Isabel of Bourbon. Canvas:* 4 *ft.* 10½ *in. by* 7 *ft.* 5 *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

BRUEGHEL (Copy of Jan or Velvet).

1288. **Eden and the Creation of Eve.** *On copper:* 1 *ft.* 2 *in. by* 1 *ft.* 7½ *in.* SOUTHERN PASSAGE: PRINCIPAL FLOOR

BRUEGHEL (School of Jan or Velvet).

1289. **View of a Palace in Flanders, surrounded by trees and water, with a bridge. Some figures.** *Came from Flanders for Queen Isabel of Bourbon. Canvas:* 4 *ft.* 1 *in. by* 4 *ft.* 11½ *in.* WESTERN PASSAGE: PRINCIPAL FLOOR

CARSTIAN LUKZ, or Christian Luycks. Flemish School.

Born at Antwerp in 1623, and was there a pupil of Philips van Marlier and of Frans Francken. In 1646 he entered the service of King Philip IV. He died after the year 1653. ESCUELAS GERMÁNICAS: EASTERN SALAS

1290. **Flower-pot with a medallion in the centre. Signed.** *Panel:* 3 *ft.* 3¾ *in. by* 2 *ft.* 4 *in.*

CRISTUS (PETRUS), improperly called CHRISTOPHSEN. OLD FLEMISH SCHOOL.

Born at Baerle, in Belgium. According to Kügler he was a pupil of John Van Eyck. He showed no great elevation in his altar-pieces, though his talent as a portrait-painter was considerable. Two of his best portraits are in the Uffizi at Florence. Cristus was still living at Bruges in 1471.

SALA DE LA REINA ISABEL

1291. **The Annunciation, the Visitation, the Birth of Christ, and the Epiphany: an altar-piece in four compartments.** *From the Escorial. Panel: 2 ft. 7¼ in. by 3 ft. 5⅝ in.*

COLYNS (DAVID). DUTCH SCHOOL. A painter of historical subjects, of whom there are scarcely any biographical notices. He flourished in Amsterdam in the seventeenth century.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1292. **The Banquet of the Gods. Four of the gods are seated at a table served by nymphs and angels. Signed.** *Copper: 1 ft. 2½ in. by 1 ft. 8¼ in.*

COOSEMA, COOSEMAS, or COOSEMANS (ALEXANDER). FLEMISH SCHOOL: 1627–1689.

This artist was a pupil of Jan Van Heem, and painted fruits and inanimate objects. He was born at Antwerp, and died in the same city.

1293. **Fruit. Grapes, pomegranates, asparagus, and a timepiece.** *Panel: 1 ft. 8½ in. by 2 ft. 6 in.*

COOSEMA (J. D.) NETHERLANDISH SCHOOL. Of whom there are no biographical notes. He flourished in the seventeenth century, and offers analogies to his namesake, A. Coosema.

1294. **Fruit. Grapes, peaches, plums, a glass of wine, and a butterfly: all upon a table covered with a blue cloth. Signed.** *Panel: 1 ft. 7 in. by 1 ft. 3½ in.*

COSSIERS (JAN). FLEMISH SCHOOL: 1600–1671.

Born at Antwerp, and painted many pictures for the Crown of Spain.

1295. **Jupiter and Licaon. Half-figures; life-size.** *Canvas: 4 ft. 1 in. by 3 ft. 8¾ in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

1296. **Prometheus descending to earth with the fire which he has just robbed from the sun. Figure life-size.** *Canvas: 5 ft. 11 in. by 3 ft. 8 in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1297. **Narcissus, contemplating his reflection in the fountain. Signed.** *Canvas: 3 ft. 2 in. by 3 ft.*

COSTER (Adam de). Flemish School. Born at Mechlin in 1586; died at Antwerp in 1643. He painted historical subjects, portraits, and *genre* pictures with striking light effects.

1298. **Judith placing the head of Holofernes into a sack held in the hands of her maid. Artificial effect of light. Figures life-size.** *Canvas: 4 ft. 8 in. by 3 ft. 2¼ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

COXCYEN or COXIS (Michael van). Flemish School: 1499–1592.

He was first a pupil of his father, and then of Bernhard van Orley, whom he succeeded as Court Painter to Mary of Hungary. He spent some years in Italy studying Raphael principally. In his composition he showed much taste and sense of beauty. He was born and died at Mechlin.

1299. **St. Cicely, accompanying with the harpsichord the singing of three Angels. Half-length figures; life-size. Signed.** *From the Monastery of the Escorial. Canvas: 4 ft. 5 in. by 3 ft. 4½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1300. **The Transition of the Virgin.** *Acquired by Philip II. Proceeds from the Escorial. Panel: 6 ft. 9 in. by 5 ft. 10½ in.* SALAS DE ALFONSO XII.

1301. **The Birth of the Virgin. Wing of a triptych.** *This panel and No. 1302 served as the wings of the famous picture, No. 1300. Panel: 6 ft. 9 in. by 2 ft. 2½ in.*

1302. **The Presentation of the Virgin, with her divine Son, in the Temple. Wing of a triptych.** *Companion to No. 1307, to which see note. Panel: 6 ft. 9 in. by 2 ft. 2½ in.*

CRAESBEECK (JOOS VAN). FLEMISH SCHOOL: 1606–1654.

Born at Neerlinter. Was a pupil of Ad. Brower; and died at Brussels in 1654.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1303. **The Marriage Contract. Beside a cask are seated the parents of the young people, presenting each the portion agreed upon.** *Panel: 1 ft. 5 in. by 10⅝ in.*

CRANACH (LUCAS). OLD GERMAN SCHOOL: 1472–1553.

Lucas Cranach, or more properly Sunder, was born at Cranach, Bavaria, and received the name of his birthplace. He was appointed Court Painter to the Elector of Saxony in 1495, entered the Palace of Frederick the Wise at Wittenberg, and served three Electors of Saxony. He was an intimate friend of Luther, and twice burgomaster of Wittenberg. He was a painter, an engraver on copper and wood, and a illuminator of manuscripts. His principal works were executed between 1506 and 1540.

SALAS DE ALFONSO XII.

1304. **The great Deer and Wild Boar Hunting Party, held by the Emperor Charles V. with the Duke of Saxony and other potentates, in 1544. Signed.** *Companion to No.* 1305. *Panel: 3 ft. 8½ in. by 5 ft. 8 in.*

1305. **The great Deer Hunting Party of the Emperor Charles V. with the Duke of Saxony and other potentates, held in 1544. Signed.** *Companion to No.* 1304. *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 3 ft. 10 in. by 5 ft. 9 in.*

CRAYER (GASPARD VAN). FLEMISH SCHOOL: 1582–1669.

Born at Antwerp and died at Gante. He flourished during the best period of Flemish art.

1306. **Portrait of the Infante Ferdinand of Austria, brother of Philip IV., as a Cardinal. Entire figure; life-size.** *Canvas: 6 ft. 9½ in. by 4 ft. 1 in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

CRONENBURCH (ANNA VAN). DUTCH SCHOOL. It is not known in what place or in what year this talented lady was born. She is said to have belonged to an old and noble family of Friesland. At any rate she was an excellent portrait painter, and flourished about the end of the sixteenth century. The Museo

del Prado is the only gallery in Europe which possesses work signed by this distinguished artiste.

1307. **Portrait of a Netherlandish Lady. Half-length; life-size.** *This formed part of a series of five portraits of Flemish women in the collection of Philip IV., Royal Palace of Madrid. Panel:* 3 *ft.* 5¾ *in. by* 2 *ft.* 6¾ *in.* SALAS DE ALFONSO XII.

1308. **Portrait of a Lady and Child. The lady is seen full-face, while the little girl at the left side is seen in profile, with a yellow flower in her hand.** *See note to No.* 1307. *Panel:* 3 *ft.* 4½ *in. by* 2 *ft.* 6 *in.*

1309. **Portrait of a Lady with an Infant before her. At one side is a table upon which there is a skull with the words** *Nacendo Morimur.* **More than half-length; life-size. Signed in the year 1587.** *See note to No.* 1307. *Panel:* 3 *ft.* 5 *in. by* 2 *ft.* 6 *in.*

1310. **Portrait of a Lady. Full-face, with the hands joined. More than half-length; life-size. Signed.** *See note to No.* 1307. *Came from the Palace to this Museum in* 1847. *Canvas:* 3 *ft.* 5¾ *in. by* 2 *ft.* 6¾ *in.*

CUYP (Jacob Gerritz) (?). Dutch School.

Little is known of the life of this painter. It is believed, however, that he was born in 1575, and that he was established at Dordrecht. His pictures are rare, and some are signed and dated 1624.

1311. **View of a Beach, with some poor people cooking a meal beside some ruins.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 2 *ft.* 11½ *in. by* 4 *ft.* 4 *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

DOU or DOW (School of Gerard). Dutch School of the seventeenth century.

1312. **An Old Man, reading: with dark gown and white beard.** *Panel:* 9 *in. by* 8¼ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

DROOCH SLOOT, or DROOG SLOOT (Jors Cornelis). Dutch School.

It is believed that this artist was born, and spent his life, at Utrecht. In 1616 he was admitted into the guild of that city, and it is known that he lived there in 1666. He painted pictures of popular customs.

1313. **Skaters. Some on foot, others on sleighs, and a great number of people watching. Signed.** *Came to this* ESCUELAS GERMÁNICAS: WESTERN SALAS

Museum in 1828 *from the Palace of Aranjuez. Canvas:* 2 *ft.* 5 *in. by* 3 *ft.* 7½ *in.*

DUBBELS (JAN). DUTCH SCHOOL. This painter flourished in the seventeenth and eighteenth centuries. He was son of Hendrick Dubbels, and pupil and imitator of the famous Backhuyzen. He painted sea-pieces.

WESTERN PASSAGE: PRINCIPAL FLOOR

1313*a*. **Sea-piece. The mouth of a river, frozen, with boats and skaters. Signed.** *Canvas:* 2 *ft.* 2 *in. by* 2 *ft.* 11½ *in.*

DÜRER (ALBRECHT), commonly called ALBERT DÜRER. GERMAN SCHOOL: 1471–1528.

Albert Dürer was born at Nuremberg, and at an early age was placed by his father, a goldsmith, under the direction of Martin Schön. In Schön's studio he met Hans Burgkmair, who was to become his principal assistant in after-life. In 1486 he was apprenticed to Michael Wohlgemuth for three years. As a painter's companion he went to Italy in 1490, and spent some time in Venice, to which city he returned in 1506.

"In him the style of art already existing attained its most original and highest perfection. He became the representative of the German art of his period. His spirit was rich and inexhaustible: not content with painting and the other arts of design, he exerted himself in the kindred studies of sculpture and architure. He was gifted with a power of conception which traced Nature through all her finest shades, and with a lively sense, as well for the solemn and the sublime, as for simple grace and tenderness."—*Kügler*.

SALAS DE ALFONSO XII.

1314. **Adam, with the apple in his hand. Nude figure, full-length and life-size. Signed.** *Collection of Philip IV., Royal Alcázar of Madrid. Panel:* 6 *ft.* 9½ *in. by* 2 *ft.* 7½ *in.*

1315. **Eve receiving from the Serpent the forbidden fruit. Nude figure, full-length and life-size. "The head of Eve is very delicately formed for the painter, the drawing good, the outlines animated, and the modelling careful."** *From the same source as No.* 1314. *Panel:* 6 *ft.* 9½ *in. by* 2 *ft.* 7 *in.*

SALA DE LA REINA ISABEL

1316. **Portrait of Dürer at 26 years of age. Half-length; seated at a window. Authenticity doubtful.** *Collection*

of Charles II., Royal Palace of Madrid. Panel: 1 *ft.* 8½ *in. by* 1 *ft.* 4 *in.*

1317. **Portrait of a Man of some 50 years of age. Extended bust.** *Collection of Charles IV., Royal Castle and Palace of Madrid. Panel:* 1 *ft.* 7½ *in. by* 1 *ft.* 2 *in.* SALAS DE ALFONSO XII.

DYCK (ANTHONY VAN), commonly called VAN DYCK. FLEMISH SCHOOL. Born at Antwerp on the 22nd of March 1599; died in London in December 1641.

This artist, by far the greatest of Rubens' scholars, received his early instruction from Van Balen. When only 19 years of age he was admitted into the Guild of Painters at Antwerp, and in the year 1620 was assistant to Rubens. Three years later he went to Italy and made copies of Titian at Venice. He also visited Rome and made a prolonged stay at Genoa. Before leaving for Italy he had entered the service of James I. of England.

In 1626 he returned to his native city, where during the next few years he executed his best historical subjects and some notable portraits. At the end of this period he was appointed chief Court Painter to Charles I. of England. He was above all a portrait painter; and though as an inventive genius he was less famed than his master, he excelled the great Rubens in draughtsmanship.

1318. **St. Jerome, doing penance; praying in the wilderness, and wounding his breast with a stone. Half-figure; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso, where it was attributed to Rubens. See note to No.* 1151. *Canvas:* 3 *ft.* 3 *in. by* 2 *ft.* 3½ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1319. **The Crown of Thorns. Entire figure; life-size.** *From the Monastery of the Escorial. Canvas:* 7 *ft.* 3 *in. by* 6 *ft.* 4½ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1320. **Portrait of the painter David Ryckaert. More than half-figure; life-size.** *Collection of Philip IV., Royal Palace of Madrid. Panel:* 4 *ft.* 9¾ *in. by* 3 *ft.* 7 *in.* SALA DE LA REINA ISABEL

1321. **Portrait of the Infante Cardinal Ferdinand of Austria.** *Decorated the Royal Alcázar and Palace of Madrid from the reign of Philip IV. till the fire of* 1734. *Canvas:* 3 *ft.* 5¾ *in. by* 3 *ft.* 5½ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

SALA DE LA REINA ISABEL

1322. **Portrait of the Countess of Oxford. Half-figure; life-size.** *Came to the Museo from the Royal Residence of Pardo. Canvas:* 3 *ft.* 5¾ *in. by* 2 *ft.* 9½ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1323. **Portrait of Henry of Nassau, Prince of Orange, armed. Half-figure; life-size.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas upon wood:* 3 *ft.* 7 *in. by* 3 *ft.* 1 *in.*

1324. **Portrait of the Princess of Orange, Amalia de Solms. Half-figure; life-size.** *See No.* 1323. *Canvas upon wood:* 3 *ft.* 5 *in. by* 2 *ft.* 11½ *in.*

1325. **Portrait of Charles I. of England, on horseback. In full armour, mounted on a white horse.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. Canvas:* 4 *ft. by* 2 *ft.* 9 *in.*

1326. **Portrait of a Lady of mature age, seated, dressed in black, with broad neckcloth and gold collar. Half-length; life-size.** *Saved from the fire of the Royal Alcázar in* 1734. *Canvas:* 3 *ft.* 5½ *in. by* 2 *ft.* 5 *in.*

SALA DE LA REINA ISABEL

1327. **Portrait of Henry, Count of Berg, armed. More than half-figure; life-size.** *Canvas:* 3 *ft.* 8½ *in. by* 3 *ft.* 3 *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1328. **Portrait of a Musician: standing, clothed in black, playing an** *archiláud*, **or large lute. More than half-figure; life-size.** *Saved from the fire of the old Alcázar of Madrid in* 1734. *Canvas:* 4 *ft.* 2 *in. by* 3 *ft.* 3 *in.*

1329. **Portrait of an unknown personage.** *Canvas:* 3 *ft.* 7½ *in. by* 3 *ft.* 3 *in.*

SALA DE LA REINA ISABEL

1330. **Portraits of Van Dyck and the Earl of Bristol. The former dressed in white, and the latter in black silk. Half-figures; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 3 *ft.* 10½ *in. by* 4 *ft.* 8 *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1331. **Portrait of Henri Liberti, organist of Antwerp; dressed in black, with a sheet of music in his hands. Half-figure; life-size.** *Canvas:* 3 *ft.* 5¾ *in. by* 3 *ft.* 2 *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1332. **Head of an Old Man. Study.** *Saved from the fire of the old Alcázar in* 1734. *Canvas upon wood:* 1 *ft.* 6¼ *in. by* 1 *ft.* 2 *in.*

1333. **The Virgin of Sorrows. The Virgin Mary, seated, holds in her lap the dead body of Jesus, and Mary Magdalen kisses His hand. St. John represented.** *This canvas, of which there is a larger repetition in the Museum at Antwerp, decorated the old Alcázar of Madrid when the fire of* 1734 *occurred. Canvas:* 3 *ft.* 8½ *in. by* 3 *ft.* 3 *in.*

1334. **Portrait of a religious Sectarian, with a crucifix in his hand. Half-figure; life-size.** *Canvas: 2 ft. 6¾ in. by 2 ft. ½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1335. **The Seizure of Christ. In this composition is represented the kiss of Judas; the violence of the crowd who take Jesus; the action of Peter, &c. Figures larger than life-size.** *Figured in the collection of Charles II., Royal Palace of Madrid, and previously in that of Philip IV. in the same Palace. Canvas: 14 ft. 5 in. by 8 ft. 1 in.* SALA DE LA REINA ISABEL

1336. **Diana and Endymion, asleep under a group of trees, surprised by a satyr. Figures somewhat less than life-size.** *Collection of Charles II., old Alcázar of Madrid. Saved from the fire of 1734. Canvas: 4 ft. 8 in. by 5 ft. 3½ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1337. **St. Francis of Assisi in ecstasies. Half-figure; life-size.** *Canvas: 4 ft. by 3 ft. 5½ in.*

1338. **Portrait of Polyxena Spinola, first Marchioness of Leganés. Whole figure; life-size. Dressed in black and seated, with her hands resting on the arms of her chair.** *Decorated the old Alcázar of Madrid when the fire of 1734 occurred. Canvas: 6 ft. 7½ in. by 4 ft. 2¾ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

DYCK (Copy of VAN).

1339. **The Penitent Magdalen, with her hand upon a skull, and crowned by an angel.** *From the Monastery of the Escorial. Canvas: 3 ft. 5½ in. by 2 ft. 7½ in.* EASTERN PASSAGE: PRINCIPAL FLOOR

1339*a*. **Portrait of a Lady. Half-figure; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No. 1151. Canvas: 3 ft. 4½ in. by 2 ft. 7½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1339*b*. **Portrait of Ferdinand of Austria, Infante Cardinal.** *Copy of No. 1321. Canvas: 3 ft. 5¾ in. by 3 ft. 6 in.* PRINCIPAL STAIRWAY

DYCK (Style of VAN).

1340. **The Virgin of the Roses. The Infant Jesus presents a rose to His Holy Mother, and St. John holds other two in his right hand.** *Canvas: 3 ft. 7¼ in. by 2 ft. 9½ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

DYCK (School of VAN).

1341. **Portrait of an Armed Man. Life-sized bust.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 1¾ in. by 1 ft. 9¾ in.* WESTERN PASSAGE: PRINCIPAL FLOOR

1342. **St. Francis in ecstasies, with his hands upon a skull.** *Panel: 1 ft. 1 in. by 11 in.*

ESCUELAS GER- MÁNICAS: WESTERN SALAS

1343. **Portrait of Charles II. of England as a boy; standing, in half-armour and white book, with a pistol in his hand. Life-size.** *From the collection of Philip IV., Royal Alcázar of Madrid. Saved from the fire of 1734. Canvas: 4 ft. 5½ in. by 3 ft. 7¼ in.*

PRINCIPAL STAIRWAY

1344*a*. **Portrait of Charles I. of England, from three distinct points of view: seen in profile, front, and in perspective. Life-sized bust.** *Canvas: 1 ft. 6¾ in. by 3 ft. 3 in.*

1344*b*. **Equestrian Portrait of Charles I. of England, with a page behind, who carries the helmet. In armour of burnished steel, mounted on a speckled horse. Background: woods.** *Canvas: 11 ft. 10¾ in. by 9 ft. 1½ in.*

1344*c*. **Portrait of Francisco de Moncada, third Marquis of Aytona. Half-figure; life-size.** *Canvas: 3 ft. 8½ in. by 3 ft. 2¼ in.*

1344*d*. **Equestrian Portrait of Queen Christina of Sweden. The queen is attended by a page, richly attired, with a hawk and some hounds. Life-size.** *Collection of Philip IV., Royal Palace of Madrid. Canvas: 11 ft. by 9 ft. 5½ in.*

ELZHEIMER (ADAM). GERMAN SCHOOL: 1574–1620.

Elzheimer was born at Frankfort-on-the-Main; while still very young he was placed under Philip Uffenbach and travelled through Germany to Rome. He married an Italian. He was a diligent student and was possessed of much fine feeling. His treatment of his subjects seems to show the influence of Rembrandt's realistic manner. In his landscapes he is seen to best advansage; but unfortunately these are very rare owing to the great care and time which he expended on his work. He died in poverty at Rome in 1620.

ESCUELAS GER- MÁNICAS: WESTERN SALAS

1345. **Ceres in the home of Becubus, quenching her thirst while wandering in search of her daughter Persephone.** *Collection of Philip IV., Royal Alcázar and Palace of Madrid. On copper: 11¾ in. by 9¾ in.*

ES or ESSEN (JACOB VAN). FLEMISH SCHOOL: 1606–1666.

This artist, born at Antwerp, must be classed among the Flemish animal painters of his time. In the

painting of fish, lobsters, &c., "he attained great truthfulness and a marvellous mastery of touch." He also excelled in treating inanimate objects.

1346. **Lemons, oysters, and a glass of wine upon a table.** *Panel:* 10½ *in. by* 12½ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1347. **A lemon, grapes and oysters, with a glass of wine, and a knife on a table.** *Companion to No.* 1346. *Panel:* 10½ *in. by* 12½ *in.*

1348. **Grapes, an apple and two pinks, upon a table covered with a grey cloth.** *Diameter,* 11¾ *in.* WESTERN PASSAGE: PRINCIPAL FLOOR

EYCK (GASPARD VAN). FLEMISH SCHOOL. Born, according to A. J. Wauters, in 1613. Flourished in Antwerp and painted sea-pieces and naval combats. He died in 1673.

1349. **Sea-piece. On the left a quay and fort.** *Saved from the fire of the old Alcázar of Madrid in* 1734. *Canvas:* 2 *ft.* 7½ *in. by* 3 *ft.* 5¾ *in.* EASTERN PASSAGE: BASEMENT

1350. **Naval Combat between Maltese and Turks.** *Canvas:* 2 *ft.* 10 *in. by* 3 *ft.* 10 *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1351. **Seascape.** *Companion to No.* 1350. *Canvas:* 2 *ft.* 10 *in. by* 3 *ft.* 10 *in.*

EYCK (HUBERT VAN). FLEMISH SCHOOL: 1366–1426.

Hubert was elder brother of Jan van Eyck. It is highly probable that both brothers were in the service of Philip of Charolois, heir-apparent to the throne of Burgundy. They were among the founders of the great school of Bruges. Of Hubert, Kügler says: "He carried the idealistic tendency, already existing in the Flemish masters, to an extraordinary degree of excellence, whilst in many respects he adhered to the more ideal feeling of the previous period, imparting to this, by means of his far richer power of representation, greater distinction, truth of nature, and variety of expression. . . . . The prevailing arrangement of his subject is symmetrical, holding fast to the architectonic rules which had hitherto presided over ecclesiastic art. . . . . That, however, which is almost the principal quality of his art is the hitherto

unprecedented power, depth, transparency, and harmony of his colouring."

SALA DE LA REINA ISABEL

1351*a*. **The Saviour, the Virgin, and St. John the Baptist, in three compartments: Jesus in the centre, the Virgin on the right, and the Precursor on the left. In the Gothic style. Busts with hands; life-size.** *From the Monastery of the Escorial. Panel: 3 ft. 11½ in. by 4 ft. 3¾ in.*

EYCK (Jan van). Flemish School. Born at Maas Eyck on the Maas, about 1390; died at Bruges, July 9th, 1440.

Jan or John van Eyck was many years the junior of his brother Hubert, but together they are rightly considered the founders of the school of Bruges, and perfectors, if not discoverers, of oil painting.

1352. **An Ecclesiastic: dressed in grey, kneeling in prayer; behind him, as his patron, St. John the Evangelist.** *Some critics doubt the authenticity of this and the following picture. Came from the Palace of Aranjuez in 1827. Panel: 3 ft. 3½ in. by 1 ft. 6½ in.*

1353. **The Virgin, reading, in her dwelling.** *Companion to No. 1352, and from the same source. Panel: 3 ft. 3½ in. by 1 ft. 6½ in.*

EYCK (School of the brother Van).

SALAS DE ALFONSO XII.

1354. **The Virgin crowned by two Angels. The mother of Jesus holds her divine Child in her arms, in whose hand is seen a flower. The background of gold, and the jewels of the Virgin's dress are Byzantine reminiscences.** *Collection of Charles II., Royal Palace of Madrid. Panel: 1 ft. 1 in. by 10½ in.*

FLORIS (Frans de Vriendt, called). Flemish School. Born at Antwerp about 1518, and there died in 1570.

Frans Floris the elder, was the son of a stone-cutter at Antwerp, and received his first instruction in painting from Lambert Lombard. He went to Italy about 1540, and was so much influenced by Raphael that he received the name of the Flemish Raphael. He was admitted into the Guild of Painters at Antwerp, and in that city opened a school. His drawing is not good, and his historical subjects are

uninteresting. In portraiture, however, he was rather better.

1355. The Flood. In the treatment of some of the groups in this picture is seen the influence of the schools of Rome and Florence. *From the Monastery of the Escorial. Panel: 3 ft. 6½ in. by 5 ft. 9 in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

1356. Portrait of a Man. An unknown personage dressed in black, with black bonnet. *Collection of Isabel Farnese, Palace of San Ildefonso, where it was attributed to Titian. See note to No. 1151. Panel: 2 ft. 3½ in. by 1 ft. 9½ in.* SALAS DE ALFONSO XII.

1357. Portrait of a Lady: in black costume, with white head-dress. Life-sized bust. *Companion to and from the same source as No. 1151. Panel: 2 ft. 4 in. by 1 ft. 9¾ in.*

1358. The Death of Abel. In the background, Cain, terrified by the reproach of God, flees from the sight of the Lord. *From the Palace of San Ildefonso, where it was attributed to Leonardo da Vinci. See note to No. 1151. Panel: 4 ft. 10¾ in. by 4 ft. 1 in.* EASTERN PASSAGE: PRINCIPAL FLOOR

FRANCK (Frans). Flemish School: 1544–1616.

Frans Franck, or Franken, the elder, was one of the three brothers Franken, in whose work a great resemblance to Rubens is seen. He was born at Herenthals and died at Antwerp. Most of his pictures in this Museum are signed.

1359. The Sentence of Death of Jesus, and His presentation to the people. *Brought from the Palace of Aranjuez in 1828. Panel: 1 ft. 10½ in. by 2 ft. 7½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1360. The Preaching of St. John. *From the same source as No. 1359. Panel: 1 ft. 9¾ in. by 2 ft. 11½ in.*

1361. Ecce Homo. Jesus presented to the people by Pilate. *Collection of Isabel Farnese, Palace of San Ildefonso. On copper: 1 ft. 1 in. by 9 in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1362. The Seizing of Jesus. *From the same source as No. 1361. On copper: 1 ft. 5 in. by 9 in.*

1363. Neptune and Amphitrite, in their chariot, surrounded by naiads, tritons and sea-nymphs. *On copper: 11¾ in. by 16 in.*

1364. Perspective Interior of a Church, in Flanders. *Panel: copper: 1 ft. 1 in. by 1 ft. 6¾ in.* SECRETARÍA

FRANCK (Style of the Brothers).

EASTERN PASSAGE: PRINCIPAL FLOOR

1365. **Christ taking from the bosom of Abraham the Souls of the Just.** *On copper:* 10 *in. by* 7¾ *in.*

FRIS or FRITS (PIETER). DUTCH SCHOOL. It is believed that he was born at Delft, the date being unknown, and that he died in 1682.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1366. **Descent of Orpheus to the Inferno. Signed.** *Canvas:* 1 *ft.* 11¾ *in. by* 2 *ft.* 6 *in.*

FYT (JAN). FLEMISH SCHOOL: 1609–1661.

This artist, born at Antwerp, learned to paint from Jan van der Berch, and at the age of 19 was admitted into the Guild of Painters in 1629. Later he visited Italy. "He is, after Snyders, the greatest animal painter of the Flemish school." He worked in collaboration with Jordaens and Willeborts. Fyt also etched some plates.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1367. **Hen-yard, with hens, and a cock crowing.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 4 *ft. by* 7 *ft.* 10½ *in.*

1368. **An Eagle attacking a Poultry-yard.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 3 *ft.* 1 *in. by* 4 *ft.* 4 *in.*

EASTERN PASSAGE: PRINCIPAL FLOOR

1369. **Dead Game: guarded by a dog.** *Canvas:* 2 *ft.* 4 *in. by* 3 *ft.* 11¼ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1370. **A hare, various birds, and a basket of grapes, quinces and raisins. A dog barking at a cat, which attacks the game.** *Brought to the Museo from the Palace of Aranjuez in* 1828. *Panel:* 2 *ft.* 6 *in. by* 3 *ft.* 7¼ *in.*

1371. **Hare pursued by Dogs.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 3 *ft.* 8 *in. by* 5 *ft.* 3¼ *in.*

1372. **Ducks attacked by Vultures, at which rush two dogs.** *Companion to and from the same source as No.* 1371. *Canvas:* 4 *ft.* 1½ *in. by* 5 *ft.* 1¼ *in.*

ESCUELAS GERMANICAS: WESTERN SALAS

1375. **Cock-fight.** *From the same source as No.* 1371. *Canvas:* 3 *ft.* 8½ *in. by* 5 *ft.* 5 *in.*

1376. **A Dog attacking a Bird of Prey which has captured a goose.** *From the same source as the preceding picture. Canvas:* 3 *ft.* 10½ *in. by* 5 *ft.* 6¼ *in.*

1377. **A Concert of Birds: a peacock, a macaw, and various other birds; on a tree-trunk is seen a sheet of music. Signed in 1661.** *From the same source as the preceding picture. Canvas: 4 ft. 4½ in. by 5 ft. 7¾ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

GHERING (Anton). Flemish School. Of this painter we only know that he flourished about the year 1665, and that he painted interiors and perspectives.

1379. **Interior View of the Jesuit Church of Antwerp, with figures.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 2 ft. 8¾ in. by 3 ft. 11½ in.*

GLAUBER (Jan). Dutch School: 1646–1726.

Jan Glauber, a pupil of Bercham, was born at Utrecht in 1646, and died at Amsterdam in 1726. On leaving Bercham he devoted himself to the study and imitation of Nicolas Poussin, with which object he spent several years in Italy. On his return he resided for a time at Hamburg, but he seems to have settled at Amsterdam. Here he became intimate with Gerard Lairesse, who painted figures in his landscapes. "His pictures always combine a certain elevation and poetry of composition with admirable drawing." In warm and juicy colouring, and individuality of detail, he often surpassed Poussin.

1380. **Landscape, with goats and cattle led by shepherds.** *Collection of Isabel Farnese, Palace of San Ildefonso, where it was attributed to Bloemart. See note to No. 1151. Canvas: 1 ft. 4¼ in. by 1 ft. 11¾ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1381. **The Cross-roads. Some huts among ruins; at one side two soldiers on horseback; in the distance, a river with a bridge.** *See note to No. 1380. Canvas: 1 ft. 5 in. by 2 ft. ½ in.*

1382. **Landscape, with ruins, a river, shepherds with cattle, &c.** *See note to No. 1380. Canvas: 1 ft. 5 in. by 2 ft. ½ in.*

1383. **Landscape of the road and the house: with a number of figures.** *See note to No. 1380. Canvas: 1 ft. 5 in. by 2 ft.*

GLAUBER (Style of). ESCUELAS GERMÁNICAS: WESTERN SALAS

1384. **Landscape.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No. 1151. Canvas: 1 ft. 6 in. by 1 ft. 2 in.*

GOSSAERT (Jan), commonly called Jean de Mabuse. Flemish School: 1470–1541.

Gossaert was born at Maubeuge, or Mabuse, about 1470, and was called after his native town, Jean de Mabuse, or, more commonly, Mabuse. He went to Italy, after spending some years in Antwerp, with Philip the Bastard of Burgundy, and there introduced into his Flemish style, with no beneficial results, some of the Italian characteristics of art. All his work is characterised by careful execution and fine finish. He painted portraits with much success. He is represented at Vienna, Berlin, Munich, Antwerp and elsewhere. He died at Antwerp in 1541.

SALA DE LA REINA ISABEL

1385. The Virgin and Child: in a vestibule of *Renaissance* architecture. *Presented by the Municipality of Louvain to Philip II. in 1588, in consideration of the favour of having obtained from the monarch the exemption from all tributes for twelve years on account of the terrible plague of 1578. Proceeds from the Escorial. Panel: 1 ft. 5½ in. by 1 ft. 3 in.*

GOSSAERT (?).

1386. The Virgin and Child: seen at a Gothic window. Authenticity doubtful. *From the Escorial, where it was attributed to Lucas of Holland. Panel: 1 ft. 5½ in. by 1 ft. 1 in.*

GOUWI (Jacob Pieter). Flemish School. It is only known of this artist that he commenced his career in Antwerp in 1633, and was received as a master in the Guild of that city in 1637. There are no authenticated pictures by him in any other public gallery in Europe.

ESCUELAS GER-MÁNICAS: EASTERN SALAS

1387. The Story of Hippomenes and Atalanta. Figures entire, and greater than life-size. Signed. The sketch is extant in the collection of the Duke of Osuna. *Collection of Charles II., Torre de la Parada. Canvas: 5 ft. 10½ in. by 7 ft. 1¾ in.*

ROTUNDA: ENTRANCE

1388. The Overthrow of the Titans, precipitated to Hell by the thunderbolts of Jupiter. Colossal figures. *Collection of Charles II., Torre de la Parada, where it was erroneously attributed to Rubens. Sketch in the collection of the Duke of Osuna. Canvas: 5 ft. 6½ in. by 9 ft. 3 in.*

1388a. **The Fall of Icarus.** The presumptuous youth, who coveted the power of flying, falls into the Ægean Sea, and his father Dedalus watches him. *Collection of Charles II., Torre de la Parda. Canvas: 6 ft. 4 in. by 5 ft. 10¼ in.* PRINCIPAL STAIRWAY

HAARLEM (CORNELIS CORNELISSOON VAN). DUTCH SCHOOL: 1562–1638.

He first distinguished himself by a large portrait picture painted for the Guild of Marksmen at Haarlem. He sometimes painted sacred historical subjects, and also scenes from common life. "The best of them show a careful modelling, and a warm, clear colouring." He died at Haarlem, his native city, on the 11th of November 1638.

1390. **The Tribunal of the Gods.** In the midst of all the Court of Olympus, and in the presence of Jupiter, stands Apollo, awaiting his sentence. Signed. *Collection of Philip IV., Royal Castle of Madrid. Saved from the fire of the old Castle; as an original of Goltzio it formed part of the pictures of the New Palace which adorned the Royal Academy of St. Ferdinand; from whence it came, in 1827, to this gallery. Panel: 1 ft. 5¼ in. by 3 ft. 2¾ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

HEEM (JAN DAVID DE). DUTCH SCHOOL: 1600–1674.

He was a pupil of his father, David de Heem, and entered the Guild of Antwerp in 1636. He was the first and best of the fruit painters of his sehool. His drawing was excellent, and he had the finest feeling for nature. In his colouring he was equally good; "his golden tones sometimes approach Rembrandt." He is said to have died at Antwerp in 1647.

1391. **Fruit.** Grapes, oranges, and a glass of wine. *Canvas: 1 ft. 4¾ in. by 1 ft. 11¾ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1392. **Fruit;** and an overturned wine cask, a clock, two cups, and a glass of wine. Signed. *Canvas: 1 ft. 7 in. by 2 ft. ¾ in.*

HEEM (Style of DE).

1393. **Table with Dessert:** fruits, &c. *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No. 1151. Canvas: 3 ft. 11¼ in. by 4 ft. 8½ in.*

1394. **Table with Dessert: fruits, &c.** *From the same source as its companion No.* 1393. *Canvas:* 3 *ft.* 11½ *in. by* 4 *ft.* 8½ *in.*

1395. **Sideboard, with fruits, &c.** *Companion to and from the same source as the preceding two pictures. Canvas:* 3 *ft.* 11½ *in. by* 4 *ft.* 9½ *in.*

HEMESSEN (Jan van). Flemish School. Flourished in the first half of the sixteenth century.

In 1548 Hemessen was the eldest amongst the masters of the Antwerp Guild. He was an imitator of Quinten Massys, whose works he often copied. But in form and expression he is very often vulgar, his outlines are hard, and his colour poor. However, "in the portrait of Mabuse, at Vienna, he showed himself a capital painter in this department." He died before 1566.

SALAS DE ALFONSO XII.

1396. **The Surgeon. With a knife he extracts a bullet from the head of a soldier, whose mother is terrified at the sight of the wound. Half-figures; life-size.** *Collection of Philip III., Royal Residence of Pardo. Panel:* 3 *ft.* 3 *in. by* 4 *ft.* 7 *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1397. **Virgin and Child, at the foot of a tree. Life-size. This picture shows the influence of the old Venetian masters.** *Collection of Isabel Farnese, Palace of San Ildefonso, where it was attributed to Bellini. See note to No.* 1151. *Canvas:* 4 *ft.* 4½ *in. by* 6 *ft.* 2½ *in.*

HOLBEIN (Hans), the younger (?). German School: 1497–1543.

Hans Holbein the younger was son of Hans Holbein of Augsburg, one of the greatest Swabian painters of the latter part of the fifteenth century. He was born at Augsburg, and, together with his brother Ambrose, studied under his father. About 1515 the brothers went to Basle, where Hans met Erasmus, the greatest scholar of his time. In 1516, in his 19th year, he painted several portraits; among others the Burgomaster of Basle and his wife. In 1520 he was a citizen of Basle. The frescoes which he commenced to paint about this time have perished, as also have the works with which he decorated the Rathaus of

Basle. In 1526 he journeyed to England, stopping at Antwerp, where he met Quinten Massys. His introduction to Sir Thomas More, from Erasmus, made him welcome at London, where his portraits soon made him famous. In 1528 he returned to Basle, where he spent some years, and again came to London in 1532. He soon after entered the service of King Henry VIII., whose painter he remained until his death, which occurred in 1543. Holbein was as great in historical works as in portraits. His painting is characterised by fine drawing, force, and delicacy, and the entire absence of mannerism.

✓ 1398. **Portrait of an Old Man. Life-sized bust.** *Decorated the old Castle of Madrid in the time of Charles II., as the work of A. Dürer; saved from the fire of* 1734. *Panel: 2 ft. by 1 ft. 6½ in.* SALA DE LA REINA ISABEL

HOLBEIN (School of).

1399. **Portrait of a Man. Bust. Dated MDXXXI.** *Companion to No.* 1400 *Panel: 2 ft. 2½ in. by 1 ft. 7¾ in.* SALAS DE ALFONSO XII.

1400. **Portrait of a Lady. Also dated MDXXXI. Bust.** *Companion to No.* 1399. *Panel: 2 ft. 2½ in. by 1 ft. 7¾ in.*

HORNTHORST (Gerard). Dutch School: 1592–1662.

This Dutch painter was a scholar of Bloemart, and yet was successful in his imitation of Caravaggio, his works being much appreciated at Rome. He was invited to England by Charles I., and there, in a short space of time, executed several historical works and some portraits. On his return to Utrecht, his native city, he entered the service of Prince Frederick Henry of Orange. He was called Gherardo della Notti on account of his many night pieces, but in his later years he devoted himself exclusively to portraits. He died at the Hague in 1660.

1401. **The Incredulity of St. Thomas. Half-figure; life-size.** *Canvas: 4 ft. ¾ in. by 3 ft. 2¾ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

HUYS (Pieter). Old Netherlandish School.

Of this painter, a follower of the school of Bosch, it is only known that he flourished in 1570.

SALAS DE ALFONSO XII.

1402. **Grotesque Fantasy on the Torments of Hell.** *From the Monastery of the Escorial, where it was attributed to Pieter Brueghel. Panel: 2 ft. 9½ in. by 2 ft. 8 in.*

HUYS (Style of PIETER).

1403. **Fantastic Landscape. A capricious representation of Hell.** *From the Monastery of the Escorial. Panel: 1 ft. 7 in. by 2 ft. ¾ in.*

JORDAENS (JACOB). FLEMISH SCHOOL: 1593–1678.

Born at Antwerp, and first studied under Adam van Noort. He was admitted into the Guild of Painters in 1615 as a water-colour artist, and married the daughter of Van Noort soon after this date. His work is characterised by vigorous and harmonious colour. He is often humorous, and in his realistic manner is sometimes vulgar. His pictures are very numerous, and he must be considered one of the important masters of the school of Antwerp. His portraits are well known. He died at Antwerp in October 1678.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1404. **The Judgment of Solomon. Figures life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso, where it was attributed to Rubens. See note to No. 1151. Panel: 5 ft. 11¾ in. by 7 ft. ½ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1405. **The Marriage of St. Catherine of Alexandria.** *See note to No. 1404. Canvas: 3 ft. 11¼ in. by 5 ft. 7½ in.*

1406. **Jesus and St. John, children; the former caressing the lamb, and St. John holding the cross with the ribbon of the** ***Agnus Dei.*** **Life-size.** *Collection of Charles II., Palace de la Zarzuela, where it was attributed to Rubens. Panel: 4 ft. 2¾ in. by 2 ft. 4¾ in.*

SALA DE LA REINA ISABEL

1407. **Hippomenes with Atalanta. Half-figures of life-size.** *Saved from the fire of the old Palace of Madrid in 1734. Panel: 4 ft. 10¾ in. by 4 ft. 7 in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1408. **A Holocaust to Pomona.** *Saved from the fire of the old Palace of Madrid in 1734. Canvas: 5 ft. 4 in. by 3 ft. 7½ in.*

1409. **The Bath of Diana.** *Canvas over panel:* 4 *ft.* 3 *in. by* 4 *ft.* 1½ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1410. **Family Scene in a Garden.** Entire figures; life-size. *Collection of Philip V., Palace of San Ildefonso. Canvas:* 5 *ft.* 10½ *in. by* 6 *ft.* 1 *in.* SALA DE LA REINA ISABEL

1411. **Three Street Musicians.** Two of them sing, while the other accompanies them on a clarionet. Busts with hands; life-size. *Came from the Palace de la Moncloa in* 1827. *Panel:* 1 *ft.* 7 *in. by* 2 *ft.* ¾ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

KESSEL (JAN VAN), the elder. FLEMISH SCHOOL: 1626–1679.

The elder Jan van Kessel was son of Jeroom van Kessel, and was born at Antwerp. He was pupil of Simon de Vos and the younger Jan Brueghel. He painted flowers, birds, insects, and allegorical subjects. He was Captain of the Civic Guard of Antwerp, and died in that city in 1679. He is represented at Augsburg, Copenhagen, Dresden, the Hague, Brunswick, Florence, and in the Louvre.

1413. **Garland of Flowers.** In the centre a medallion with the child Jesus, St. John, and the lamb. Figures by Van Thulden. Signed. *Came from the Palace of Aranjuez in* 1828. *On copper:* 3 *ft.* 3½ *in. by* 2 *ft.* 7¼ *in.* WESTERN PASSAGE: PRINCIPAL FLOOR

KESSEL (JAN VAN), the younger. FLEMISH SCHOOL: 1654–1708.

This painter, son of the foregoing, was born at Antwerp. He painted portraits chiefly. In 1680 he went to Madrid and painted a portrait of Charles II., which secured for him the position of Court Painter. He died at Madrid.

1414. **Portrait of Philip IV., mounted on a black and white horse.** Copy of some contemporaneous portrait. *From the same source as No.* 1413. *Panel:* 11 *in. by* 8½ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

KONING (SALOMON). DUTCH SCHOOL: 1609–1668.

Koning, or Koninck, was born at Amsterdam. He was the scholar of David Colyns and Nicolas Moyaert.

In his later years he became a follower of Rembrandt, and his pictures have often been mistaken for works of that great master. His subjects were sacred, *genre*, and especially portraits. He did some etching.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1415. **Portraits of persons unknown. There are two persons: a woman with a crown of flowers on her head, and a man.** *Panel: 2 ft. 10¾ in. by 2 ft. 3⅝ in.*

LAMEN (Christoffel van der). Flemish School. Supposed to have been born at Antwerp in 1570, and to have been a pupil of Frans Francken the younger. He painted brothel scenes, &c. Died about 1651.

1415*a*. **Banquet of Soldiers and Courtesans.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 1 ft. 6½ in. by 2 ft.*

LEYDEN (Copy of Lucas de). Dutch School. Leyden was one of the great masters of the early Dutch school, and died in 1533.

SALAS DE ALFONSO XII.

1416. **David, Conqueror of Goliath, holding the head of the giant on the huge sword.** *Came from the Palace of Aranjuez in* 1828. *Panel: 1 ft. 7½ in. by 2 ft. 1 in.*

LIGNIS (Pieter de). Flemish School. Of this painter nothing is known positively. He is represented in no gallery outside of Spain. He seems to have been in Rome about 1616.

EASTERN PASSAGE: BASEMENT

1417. **The Adoration of the Kings. Signed.** *On copper: 2 ft. 3¼ in. by 1 ft. 9 in.*

MARINUS DE ZEEUW, of Romerswalen. Dutch School.

This artist was a compatriot of Mabuse, and lived chiefly in Zeeland. Very little is known of his life, but the dates of his pictures range from 1521 to 1560. He seems to have been a disciple of Jan or Quinten Massys.

SALAS DE ALFONSO XII.

1420. **St. Jerome meditating upon the Final Judgment. Less than half-figure; life-size.** *From the Monastery of the*

Escorial, where it was attributed to Holbein. Panel: 5 ft. 8 in. by 3 ft. 3¼ in.

1421. **St. Jerome meditating upon Death and the Final Judgment. Signed in 1521.** *Collection of Charles II., Royal Palace of Madrid, where it was attributed to Albert Dürer. Panel: 2 ft. 6¾ in. by 3 ft. 5¾ in.* SALAS DE ALFONSO XII.

1422. **The Money-changer and his Wife. Figures less than half-length; life-size. Signed.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No. 1151. Panel: 2 ft. 6¾ in. by 3 ft. 5¾ in.*

1423. **The Virgin suckling the Infant Jesus. More than half-figure.** *Panel: 2 ft. by 1 ft. 6 in.*

MEMLINC or MEMLING (HANS). FLEMISH SCHOOL.

Van Mander supposes this artist to have been born at Bruges; but it has also been stated, with reason, that he was born at Mayence. In 1478 he was living at Bruges as an established painter. Vasari classes him as a pupil of Roger Van der Weyden. "Compared with those of his master, his figures are of better proportions and less meagreness of form; his hands and feet truer to nature; his heads of women are sweeter, and those of his men less severe; his outlines are softer; in the modelling of his flesh parts more delicacy of half-tones is observable; and his colours are still more luminous and transparent."

1424. **Triptych: The** *Adoration of the Kings* **in the centre; on the two sides, the** *Nativity*, **and the** *Presentation in the Temple. With the name of "Oratorio de Carlos V." this picture was preserved in a castle near Aranjuez, from whence it came to this Museum. Panel: 3 ft. 1 in. by 8 ft. 10½ in.*

MEMLINC (Imitation of).

1425. **The Adoration of the Kings. Being in composition somewhat similar to the central panel of the foregoing triptych.** *From the Monastery of the Escorial. Panel: 1 ft. 11¼ in. by 1 ft. 4½ in.*

MENGS (ANTON RAPHAEL). GERMAN SCHOOL: 1728-1779.

This painter, son of Ishmael Mengs, a distinguished miniature painter, was born at Aussig, in Bohemia.

He studied under the strict and severe rule of his father, who took him to Rome at the age of 12, and set him to study antique art. At the age of 17 he was Court Painter at Dresden to King Augustus of Poland, with a salary of 600 thalers. At Rome he was commissioned on various works by Cardinal Albani and Pope Clement XIV. He was invited to Spain by Charles III., and he went to that country in 1761. Mengs was a good colourist and excellent draughtsman and a master of technique; yet there is in all his pictures (as also in his writings on art), a coldness of feeling that makes them unattractive. He was at his best in portraiture.

SALA DE RETRATOS

1426. **Portrait of the Archduchess of Austria, Marie Josephine, daughter of Emperor Francis I.** *Collection of Charles III., in the Palace of Aranjuez. Canvas: 4 ft. 2 in. by 3 ft. 2¼ in.*

1427. **Portrait of Charles IV. of Spain, as Prince of Asturias. Half-figure of life-size.** *Collection of Charles III. Canvas: 2 ft. 8¾ in. by 2 ft. 2½ in.*

1428. **Portrait of Charles IV. of Spain: in huntsman's costume, with a gun in his hand. Life-size.** *Collection of Charles III. Canvas: 4 ft. 11¼ in. by 3 ft. 7 in.*

1429. **Portrait of Marie Louise of Parma, Princess of Asturias. Life-size.** *Collection of Charles III. Canvas: 4 ft. 11¼ in. by 5 ft. 4 in.*

1430. **Portrait of Ferdinand VII., King of Naples, as a child. Entire figure; life-size.** *Collection of Charles III., New Palace. Canvas: 5 ft. 9¾ in. by 4 ft. 2¾ in.*

1431. **Portrait of a Child Infante. Whole figure; life-size.** *Collection of Charles III. Canvas: 4 ft. 8 in. by 3 ft. 5¾ in.*

1432. **Portraits of two Infantes; children, one standing, and the other on a little chair placed upon a table. Figures life-size.** *Collection of Charles III. Canvas: 4 ft. 9¼ in. by 3 ft. 1½ in.*

1433. **Portrait of a Child Infanta of the House of Bourbon. Whole-figure; life-size.** *Collection of Charles III. Canvas: 4 ft. 8 in. by 3 ft. 5 in.*

1434. **Portrait of Queen Marie Caroline, wife of Ferdinand IV. of Naples. Half-figure; life-size.** *Collection of Charles III., Palace of Aranjuez. Canvas: 4 ft. 2¾ in. by 4 ft. 11½ in.*

1434*a*. Portrait of the Infante Antonio Pascual, son of Charles III. Half-figure; life-size. *Canvas: 2 ft. 8 in. by 2 ft. 3 in.* SALA DE RETRATOS

1434*b*. Portrait of the Boy Infante Gabriel, son of Charles III. Half-figure; life-size. *Canvas: 2 ft. 8 in. by 2 ft. 3 in.*

1435. The Adoration of the Shepherds. In the upper part of the picture are represented Angels singing the *Gloria in excelsis;* while a paranymph, carrying a branch of olive, announces peace to earth. Figures larger than life-size. *Collection of Charles III, New Palace. Panel: 8 ft. 4½ in. by 6 ft. 2½ in.* WESTERN PASSAGE: PRINCIPAL FLOOR

1436. The Magdalen. Half-figure. *Collection of Charles III, Palace of San Ildefonso. Canvas: 3 ft. 7 in. by 2 ft. 10¾ in.* DIRECCIÓN

1437. St. Peter the Apostle. Half-figure; life-size. *Canvas: 4 ft. 4 in. by 3 ft. 2¼ in.* RESTORATION AND SALAS OF THE NORTH-WEST

1438. Study of a Head, for an Apostle. *Canvas: 2 ft. by 1 ft. 7½ in.* EASTERN PASSAGE: PRINCIPAL FLOOR

1439. Study of a Head, for an Apostle. *Canvas: 2 ft. by 1 ft. 7½ in.*

1440. Portrait of Mengs. Unfinished bust; life-size. *Panel: 2 ft. by 1 ft. 7¾ in.*

1440*a*. Portrait of Archduke Leopold, Grand Duke of Tuscany. Half-figure; life-size. *From the Palace of Aranjuez. Canvas: 3 ft. 1 in. by 2 ft. 4 in.* SALA DE RETRATOS

1440*b*. Portrait of the Infanta Marie Louise, Grand Duchess of Tuscany, wife of the Archduke Leopold. Half-figure; life-size. *From the Palace of Aranjuez. Canvas: 3 ft. 9¼ in. by 3 ft. 5¾ in.*

1440*c*. Portrait of King Charles III., in armour. More than half-figure; life-size. *This is a repetition of another canvas, which is now in the Royal Academy of San Fernando. Canvas: 5 ft. by 3 ft. 7 in.*

1440*d*. Portrait of Queen Marie of Saxony, wife of Charles III. More than half-figure; life-size. *Companion to No. 1440c. Canvas: 5 ft. by 3 ft. 7 in.*

METSU (Gabriel). Dutch School: 1630–1669.

Metsu was born at Leyden and died at Amsterdam. About 1650 he settled in this last-named city and set

himself to study Rembrandt. In his later works he was influenced by Van der Meer and de Hooch, and afterwards by Tenburg, Dow, and Steen. He painted high and low classes of society. "In refinement of drawing none of the painters on a small scale are equal to him, and in picturesque arrangements no one surpasses him; the same may be said of his keeping."

ESCUELAS GERMÁNICAS: EASTERN SALAS

1441. **A Dead Chicken, all white, hanging from a nail. Signed.** *Came from the Palace of Aranjuez in* 1828. *Canvas:* 1 *ft.* 10 *in. by* 1 *ft.* 3½ *in.*

METSYS or MASSYS (QUINTEN). OLD FLEMISH SCHOOL.

This master was born at Antwerp some time before 1460. He was admitted into the Guild of St. Luke in 1491, and after acquiring great reputation and riches in his native town he died there in 1530. Massys was one of the most distinguished painters of his school. He possessed all the technical knowledge of the Van Eycks, but was broader in handling. His modelling, too, was beautifully soft and subtle. He is well represented in the galleries of Berlin and St. Petersburg. His earliest known work is a large triptych in the Brussels Gallery. The Public Gallery at Antwerp also has a large triptych which was painted for the Joiners' Guild. Besides religious subjects, he sometimes painted money-changers, &c.; and some excellent portraits by him are extant.

SALAS DE ALFONSO XII.

1442. **Ecce Homo: Triptych. In the centre, Jesus crowned with thorns, is presented to the people. At His side are Pilate and two Jews, one of whom raises His mantle and reveals the wounds on the Saviour's body. In the right wing are seen the Jewish people. Six figures. In the left the disciples of Jesus.** *This triptych was purchased by Ferdinand VII., in* 1829, *from the heirs of D. J. Antonio Ruiz, of Valencia. Panel: height,* 3 *ft.* 6½ *in.; width of centre panel,* 2 *ft.* 10¾ *in.; width of each of the wings,* 1 *ft.* 5¼ *in.*

METSYS (Style of QUINTEN)

1443. **A Patriarch of the Old Testament. Seated, with his hands opened and upraised. Wing of an oratorio. On the reverse is the figure of a saint within a**

beautiful arch, executed in *chiaro-oscuro. Panel: 4 ft. by 1 ft. 5½ in.* SALAS DE ALFONSO XII.

1443*a*. **St. Jerome meditating upon the Final Judgment. Half-figure.** *Apparently a copy of a picture existing in the Museum of Berlin. M. Armand Baschet (see Gazette des Beaux Arts, vol. xx. p. 441) believes this to be an original brought from Mantua, by Rubens, in 1603. Panel: 2 ft. by 1 ft. 9 in.*

METSYS or MASSYS (JAN). FLEMISH SCHOOL: 1509–1575.

This painter, son of Quinten Massys, was born at Antwerp. His fame was more or less the reflected glory of his father, of whose pictures he made repetitions in his early career. "Warm, powerfnl colouring, and careful though somewhat coarse treatment," characterise these works; but his later efforts are decidedly feeble. He died poor, in August 1575.

1444. **The Saviour. Life-sized bust.** *From the Monastery of the Escorial. Panel: 1 ft. 5 in. by 1 ft. 1 in.*

1445. **The Virgin Mary, in contemplation. Life-sized bust.** *Companion to No. 1444, and from the same source. Panel: 1 ft. 5 in. by 1 ft. 1 in.*

MEULEN (ADAM FRANS VAN DER). FLEMISH SCHOOL: 1532–1690.

This scholar of Peter Snayers was born at Brussels. He was painter to Louis XIV. of France, whom he accompanied in his campaigns so as to portray with all possible truth the principal events. His works are of a landscape character, and many of them contain portraits of the king and other personages. His best works are at the Louvre.

1446. **Cavalry encounter on the bank of a river, and on a bridge, from which a horse and two riders are precipitated into the water.** *Canvas: 2 ft. 9½ in. by 3 ft. 11¼ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

MEULEN (Style of VAN DER). ESCUELAS GERMÁNICAS: WESTERN SALAS

1447. **Encounter between mounted soldiers; in the distance a burning house.** *Collection of Isabel Farnese, Palace of San Ildefonso Canvas: 1 ft. 1½ in. by 1 ft. 3½ in.*

MEULENER (Pieter). Flemish School: 1602–1654.

He was a grandson of the marine painter Cornelius Molenaer and pupil of his father Jan. He was born in Antwerp, and died in the same city.

1448. **Defence of a Convoy. Signed.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 1 ft. 8¼ in. by 2 ft. 6⅝ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1449. **Cavalry Combat.** *Companion to and from the same source as No.* 1448. *Panel: 1 ft. 8¼ in. by 2 ft. 6⅝ in.*

MICHAW (Theobald). Decadent Flemish School: 1676–1755.

Michaw was born at Tournay, and died at Antwerp. He treated subjects in the style of Pieter Bout, which are pleasing in composition and execution, but of poor colouring.

1450. **River, with people, cattle, &c.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 11¼ in. by 1 ft. 3½ in.*

1451. **Houses by a River, and in the fields shepherds with their flocks; also a horse tied to the wheel of a cart.** *Companion to and from the same source as No.* 1450. *Panel: 11¼ in. by 1 ft. 3½ in.*

MIEL (Jan). Flemish School: 1599–1664.

This artist painted scenes from low Italian life—country people, musicians, beggars, &c.—in which the landscape is sometimes the chief subject. "Pleasing incidents, good drawing, careful execution, and sometimes warm colouring," are characteristics of his work. He is represented in the Louvre, the galleries of Berlin, Dresden, Florence, as well as in this Museum. He was born near Antwerp, and died at Turin.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1452. **The Guitar-player.** *Collection of Charles II. Saved from the fire of the old Castle in* 1734. *Canvas: 2 ft. 2 in. by 1 ft. 7½ in.*

1453. **The Luncheon.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas: 1 ft. 7 in. by 2 ft. 2½ in.*

1454. **The Cabin: close to a large rock, before it is seen the family who inhabit the hut.** *Collection of Philip IV., Pardo (?). Canvas: square, 1 ft. 7 in.*

1455. **Huntsmen halting at an Inn, in which some villagers are dancing.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas: 1 ft. 7½ in. by 2 ft. 2 in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1456. **Popular Games and Pastimes.** *Companion to and from the same source as No.* 1455. *Canvas: 1 ft. 7½ in. by 2 ft. 2 in.*

1457. **Landscape, with shepherds and their flocks.** *Canvas: 1 ft. 6¾ in. by 1 ft. 2½ in.*

1458. **Landscape, with a horseman and a man seated.** *Companion to No.* 1457. *Canvas: 1 ft. 6¾ in. by 1 ft. 2½ in.*

1459. **The Village Barber. Signed.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 2 ft. 2½ in. by 1 ft. 7¾ in.*

1460. **The Carnival at Rome.** *Companion to and from the same source as No.* 1459. *Canvas; 2 ft. 2½ in. by 1 ft. 7½ in.*

1461. **Landscape, with ruins and the various classes of domestic animals.** *Canvas: 1 ft. 1¾ in. by 1 ft. 10½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

MINDERHOUT (Hendrik van). Dutch School: 1632–1696.

This painter and etcher was born at Rotterdam in 1632. He removed to Bruges, where he married in 1664, and where still remain some of his works in public edifices. He settled at Antwerp in 1672, entered the Guild, and died there 1696. He painted mostly marines and seaports. His best works are in Flanders.

1462. **Landscape, with collection of houses, and a river on which is seen a beautiful gondola full of noble people.** *Canvas: 2 ft. 3¼ in. by 5 ft. 5 in.* EASTERN PASSAGE: PRINCIPAL FLOOR

1463. **Landscape, with seaport; a richly rigged vessel filled with noble people. Both are signed.** *Companion to No.* 1462. *Canvas: 2 ft. 3¼ in. by 5 ft. 5 in.*

MIREVELD or MIEREVELT (Michael Janse). Dutch School: 1568–1641.

"With a simple and truthful feeling for his subject, he combines clear and often warm colouring." He it well represented in the Louvre, and in the Dresden,

Munich, and Amsterdam Galleries. He was born at Delft, and died, according to Wauters, in 1641. Among his pupils were Peter and Paul Morcelse.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1464. **Portrait of a Lady. Half-figure; life-size.** *Panel: 3 ft. 11¼ in. by 2 ft. 11½ in.*

MIROU (ANTON or ANTONIS). FLEMISH SCHOOL. There are no biographical data for this artist, but according to Wauters he painted between the years 1625 and 1653. Landscapes, with scenes from sacred history, and sporting scenes after the manner of Brueghel, are his subjects.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1465. **Landscape, animated by figures from the history of Abraham and Hagar. Signed.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *On copper: 1 ft. 8¼ in. by 1 ft. 4⅝ in.*

MOLENAER (CORNELIS). FLEMISH SCHOOL: 1540–1589 (?).

This artist, called The Squinter, was born at Antwerp in 1540, and learned to paint from his father. His subjects were landscapes and sea-pieces. Van Mander gives him high praise. He died at Amsterdam in, or about, 1589.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1466. **Sea-piece. An arm of the sea with its beach; trees, houses, and a windmill. Three men in a boat.** *Panel: 1 ft. 8¼ in. by 2 ft. 8¼ in.*

1467. **Sea-piece. Several Dutch fishing-boats; in the distance a town.** *Companion to the following. Panel: 1 ft. 4 in. by 1 ft. 11½ in.*

1468. **Sea-piece.** *Companion to No.* 1467. *Bredius regards these two panels as the undoubted works of Simon van Vlieger. Panel: 1 ft. 4 in. by 1 ft. 10½ in.*

MOMPER (JOSSE or JOSS DE), the younger. FLEMISH SCHOOL: 1564–1635.

This landscape and marine painter was born at Antwerp, and was admitted to the Guild there in 1581. He died in his native city in 1635. His works are very numerous, in Dresden, Vienna, Amsterdam, Bruges, &c. He was also a skilful etcher.

1469. **Landscape, broken and woody, with a mountain, deer, &c. In the distance a ruined castle.** *Canvas: 4 ft. 10¾ in. by 7 ft. 3¼ in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

1470. **Landscape, with woods, and river which some cows are fording; ducks in the water.** *Canvas: 5 ft. ½ in. by 7 ft. 5 in.*

1471. **Landscape, with carts and men on horseback fording a river. In the distance a town. Figures by Jan Brueghel, the younger.** *Panel: 1 ft. 6¼ in. by 1 ft. 3½ in.* WESTERN PASSAGE: PRINCIPAL FLOOR

1472. **Landscape, broken and arborescent, with a mountain in the middle distance. Figures apparently by one of the Francken brothers.** *Collection of Isabel Farnese, San Ildefonso. See note to No.* 1151. *Canvas: 2 ft. 3¼ in. by 4 ft. 2¾ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1473. **Landscape, broken and arborescent, with sunset effect. Wild Boar Hunt. Figures apparently by one of the Francken brothers.** *Companion to No. 1472, and from the same source. Canvas: 2 ft. 3¼ in. by 4 ft. 2¾ on.*

1474. **Winter Landscape: frozen river with skaters. Figures by Pieter Brueghel, the younger.** *Panel: 1 ft. 10½ in. by 2 ft. 8¾ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1475. **Landscape, with a village, river, and mill. Figures by P. Brueghel, the younger.** *Companion to No. 1474. Panel: 1 ft. 10½ in. by 2 ft. 8¾ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1476. **Landscape: with rustic house, laden carts, &c. Figures by P. Brueghel, the younger.** *Companion to the two preceding pictures. Panel: 1 ft. 10½ in. by 2 ft. 8¾ in.*

1477. **Landscape, with a river. Figures by Brueghel, the younger.** *Panel: 1 ft. 4¼ in. by 2 ft. 2½ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1478. **Landscape, with cliffs divided by a valley; in the background a wood; still more distant an arm of the sea. Figures by P. Brueghel, the younger.** *Canvas: 5 ft. 7¾ in. by 8 ft. 3¾ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1479. **Landscape. Figures by H. van Balen, the elder (?).** *Canvas: 2 ft. 8¼ in. by 2 ft. 7½ in.*

1480. **Rocky Landscape, with river and mill.** *Companion to No. 1479. Canvas: 1 ft. 7½ in. by 2 ft. 9½ in.* EASTERN PASSAGE: BASEMENT

MÒMPER (Style of).

1481. **Landscape. Figures by some artist unknown.** *Canvas: 4 ft. 8 in. by 7 ft. 3¾ in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

MOR or MORO (Antony), known in England as Sir Antonio More. Dutch School.

This great master, a scholar of Jan Scorel, was born at Utrecht in 1512. He entered the Guild of St. Luke at that city in 1547. He studied some time in Italy. In 1552 he was commissioned by Emperor Charles V. to visit Lisbon and paint the portrait of the Emperor's son Philip's betrothed bride. Later he went to England and took the portrait of Philip's second wife Mary, to whom he was appointed painter. After that Queen's death he still remained in the service of her husband Philip II., and again went to Spain. For Philip he painted portraits and copies of Titian. He was obliged to leave Spain by the Inquisition, and returned to Antwerp, where he died between 1576 and 1578. He was certainly one of the most distinguished portrait painters of the Dutch and Flemish schools of his time: his portraits rival Holbein, Sanchez Coello, and Titian.

SALA DE LA REINA ISABEL

1483. Portrait of Pejerón, buffoon of the Counts of Benevente. Entire figure; life-size. *Collection of Philip II., House of the Treasury. Panel: 5 ft. 10½ in. by 2 ft. 9½ in.*

1484. Portrait of Queen Mary of England, second wife of Philip II. Almost whole figure; life-size. *From the Court of Charles II. in Yust. Panel: 3 ft. 6½ in. by 2 ft. 8¾ in.*

ESCUELAS GER-MÁNICAS: EASTERN SALAS

1485. Portrait of Queen Catherine, wife of John III. of Portugal, daughter of Charles V. More than half-figure; life-size. *Collection of Philip II., Royal Palace of Madrid. Panel: 3 ft. 5¾ in. by 2 ft. 8¾ in.*

ESCUELAS GER-MÁNICAS: WESTERN SALAS

1486. Portrait of the Empress Marie of Austria, daughter of Charles V., wife of Maximilian II. Whole figure; life-size. *From the same source as No. 1485. Canvas: 5 ft. 10½ in. by 3 ft. 2¾ in.*

1487. Portrait of Emperor Maximilian II.; a young man, standing, dressed in white, with his left arm upon a table, on which he has his helmet. Life-size; whole figure. *Companion to No. 1486, and from the same source. Canvas: 5 ft. 11¾ by 3 ft. 3 in.*

1488. Portrait of Princess Joanna of Austria, daughter of Charles V., widow of John, Prince of Brazil, and

mother of King Sebastian. Whole figure; life-size. *Collection of Philip III., Palace of Valladolid. Canvas:* 5 *ft.* 4 *in. by* 3 *ft.* 5 *in.*

1489. **Portrait of an unknown young woman; traditionally supposed to have been daughter of King Manuel of Portugal. More than half-figure; life-size.** *Collection of Philip IV., Royal Palace of Madrid. Saved from the fire of* 1734. *Panel:* 3 *ft.* 5⅝ *in. by* 2 *ft.* 8¼ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1490. **Portrait of an unknown elderly lady. More than half-figure; life-size.** *From the same source as No.* 1489. *Panel:* 3 *ft.* 3 *in. by* 2 *ft.* 7¼ *in.*

1491. **Portrait of an unknown young lady.** *Canvas:* 3 *ft.* 1 *in. by* 2 *ft.* 5½ *in.*

1492. **Portrait of an unknown lady: probably of royal blood. She is young, and resembles somewhat the Infanta of Spain, Mary, daughter of Philip II. More than half-figure; life-size.** *Canvas:* 3 *ft.* ½ *in. by* 2 *ft.* 5½ *in.*

1493. **Portraits of two unknown ladies. These two portraits were originally separated, forming the two wings of a lost triptych. Both women are kneeling in prayer.** *Panel:* 1 *ft.* 3¼ *in. by* 1 *ft.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1494. **Portrait of Philip II. as a young man. Life-sized bust.** *Collection of Isabel Farnese, Palace of San Ildefonso, where it was classed in the school of Titian. See note to No.* 1151. *Panel:* 1 *ft.* 4 *in. by* 1 *ft.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1495. **Portrait of an unknown lady: probably one of the ladies of the Court of Philip II. More than half-figure; life-size.** *Canvas:* 3 *ft.* 7½ *in. by* 3 *ft.* 2 *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

NEEFS (Ludwig). Flemish School. The date of this painter's birth and death are unknown. It is believed that he was a son of the famous Pieter Neefs, the elder. He flourished at Antwerp about 1646.

1497. **Interior of a Gothic Church in Flanders, among the figures in which is seen a priest bearing the Viaticum. Signed. Figures by Frans Francken.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 11 *in. by* 9¾ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1498. **Interior of another Church of the same kind of architecture.** *Companion to No.* 1497, *and from the same source. Panel:* 11 *in. by* 9¾ *in.*

NEEFS (PIETER), the elder. FLEMISH SCHOOL.

Pieter Neefs, the elder, was born at Antwerp about 1577, and died in the same city about 1657. He was one of the most gifted pupils of Steenwyck, the elder, and painted excellent architectural views. His pictures were enlivened by figures inserted by Teniers and the Francken brothers.

WESTERN PASSAGE: PRINCIPAL FLOOR

1499. **Interior view of a spacious Gothic Church in Flanders. Many figures of townspeople who return from their marketing, with their bags and baskets, to hear Mass.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 2 ft. 8¾ in. by 2 ft. 4 in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1500. **Perspective Interior of a spacious Gothic Church in Flanders, with a priest in the foreground, carrying a reliquary and accompanied by several people. Figures by Frans Francken.** *Panel: 1 ft. 7¾ in. by 2 ft. 7¼ in.*

1501. **Interior view of a Gothic Church, taken from the principal entrance. In it a priest saying Mass.** *Panel: 1 ft. by 1 ft. 5 in.*

1502. **Interior view of a smaller Church, with figures.** *Panel: 10½ in. by 1 ft. 2¼ in.*

1503. **Interior view of a Gothic Church in Flanders, with figures.** *Panel: 9¾ in. by 1 ft. 8¼ in.*

1504. **Perspective Interior of a Gothic Church in Flanders, with numerous groups of figures by Brueghel.** *Panel: 1 ft. 6 in. by 2 ft. 1 in.*

1505. **Interior view of a spacious Church of Antwerp, with five naves. Enlivened by many figures.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Came from the Palace of Aranjuez in* 1847. *Panel: 1 ft. 10½ in. by 3 ft. 2¼ in.*

NEER (EGLON HENDRIK VAN DER). DECADENT DUTCH SCHOOL: 1643–1703.

Eglon Hendrik, son of Aert van der Neer, was born at Amsterdam in 1643. He received his early instruction from his father, and afterwards studied under Jacob van Loo. At 20 years of age he went to Paris and there spent four years. After his return he was employed by the Elector Palatine at Düssel-

dorf. He painted a portrait of the Princess of Newburg, which secured for him the appointment of Court Painter to the King of Spain. He died at Düsseldorf in May 1703.

1506. **Cavalry Encounter.** **Dead soldiers in the foreground, other soldiers running in various directions.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 2 ft. by 1 ft. 7½ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

OBEET. This is the form of signature found on the pictures of Osias Beert. He was born at Antwerp in 1622, and died after 1678. FLEMISH SCHOOL.

1507. **Dessert.** **Oysters, jelly, raisins and almonds, glasses of wine, &c. Signed.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 1 ft. 4¾ in. by 1 ft. 9 in.*

ORIZONT (FRANS VAN BLOEMEN, called). FLEMISH SCHOOL: 1656–1748 or 49.

Orizont was a brother of Peter van Bloemen. He early went to Rome, and was greatly influenced there by the works of Gaspar Poussin. Such indeed was his imitation of that artist that six of his pictures at the Louvre passed, for some time, as originals of Poussin. He died at Rome in 1748 or 1749.

1508. **Landscape.** **View of** ***Campo Vaccino,*** **at Rome.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 6¼ in. by 1 ft. 9¾ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1509. **Landscape, with river and waterfall.** *See note to No.* 1508. *Canvas: 1 ft. 1½ in. by 1 ft. 6¼ in.*

ORLEY (BERNHARD VAN). FLEMISH TRANSITION SCHOOL.

This painter was born at Brussels about 1493, and died in that city in 1542. At an early age he went to Rome and studied in the school of Raphael. It is said that he became a great favourite with his illustrious master. On his return to his native land he was appointed Court Painter to Margaret of Austria, Governess of the Netherlands. He was also in the service of Margaret's successor, Mary of Hungary. He made designs for tapestry, windows, &c., as well

as painted pictures. In his later years he became a mannered imitator of Raphael.

SALAS DE ALFONSO XII.

1510. **Unknown personages in prayer, under the protection of St. Christopher. All appear to be of one family and are dressed in a white religious garb. Wing of a lost triptych. On the reverse is St. Sebastian under a *Renaissance* arch.** *Panel: 3 ft. 7½ in. by 1 ft. 5 in.*

1511. **Ladies in prayer, under the protection of St. John the Evangelist. Two women and two girls, who all appear to be of one family. Wing of a lost triptych. On the reverse is seen, under a *Renaissance* arch, a soldier saint with a lion at his feet and a pedestal under his left arm.** *Companion to No. 1510. Panel: 3 ft. 7½ in. by 1 ft. 5 in.*

OSTADE (Adrian van). Dutch School: 1610–1685.

Ostade was born at Haarlem. He was a scholar of Frank Hals, and an admirer of Rembrandt. His forms are not always beautiful or graceful, but among his qualities are conspicuous "genuine feeling for nature, picturesqueness of arrangement, harmony of colour and *chiaro-oscuro*, and extraordinary technical mastery." Many of his best pictures are in England. He died at Haarlem in 1685.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1512. **A Grotesque Concert. A rustic, while raising his bonnet on high, sings to the accompaniment of an old woman who plays the flute and of another who plays the fiddle. Two others listen.** *Panel: 10¾ in. by 11¾ in.*

1513. **Rustics, eating. Two men, two boys, and a woman.** *Panel: 9 in. by 11¼ in.*

1514. **The Rustic Drunkard: speaking to his pot of beer, an old woman and a girl listen with attention to his monologue.** *Companion to No. 1513. Panel: 9¼ in. by 11¼ in.*

OSTADE (Isaak van). Dutch School.

Isaak van Ostade was brother and scholar of Adrian van Ostade, and was born at Haarlem. He first followed the manner of his brother, but afterwards developed a style of his own. He painted village scenes, with men and animals. Most of his best pictures are in England. He died at Haarlem in 1657.

1515. *La espulgadora.** **A woman with spectacles examines the person of her husband, while a boy, in the background, inspects his shirt, and a rustic is about to drink his pot of beer.** *Panel: 9 in. by 12¼ in.*

OSTADE (Copies of ISAAK VAN).

1516. **A Grotesque Concert. To the sound of the bag-pipes, three rustics are singing, two men and a woman, seated at a table with music in their hands; another woman, in the background, with a child in her arms, takes part in the concert.** *Panel: 9 in. by 12¼ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1517. **A Grotesque Concert. Rustics singing, accompanied by the fiddle and bagpipes.** *Bredins believes this to be an original of Adrian van Ostadi. Panel: 7¾ in. by 1 ft. 3½ in.* SALAS DE ALFONSO XII.

PARCELLES or PARCELLIS (JAN). DUTCH SCHOOL. Flourished in the early seventeenth century. He was an excellent painter of marines, and excelled as an etcher. His master was Hendrick Cornelis de Vroom.

1518. **View of a Seaport. Signed.** *Bredius attributes this picture to J. Pieters. Came from the Palace of Aranjuez in 1828. On copper: 1 ft. 7 in. by 2 ft. 9½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

PATINIR or PATIMIR (JOACHIM). OLD FLEMISH SCHOOL.

This Flemish painter was born at Bouvignes about 1490, entered the Guild at Antwerp in 1515, and died some time about 1524. He was married twice, and at his second marriage, in 1521, Albert Dürer was present. Patinir was the first of the Flemings to make the landscape more important than its figures.

1519. **The Halt in the Flight into Egypt.** *From the Monastery of the Escorial. Panel: 3 ft. 11¼ in. by 5 ft. 9 in.* SALAS DE ALFONSO XII.

1520. **Landscape, with the Holy Family in their Flight into Egypt.** *From the Monastery of the Escorial (?). Panel: 2 ft. 2½ in. by 3 ft. 7½ in.*

1521. **The Halt in the Flight into Egypt. Landscape, with trees, cliffs, and houses; and the Holy Family seated in the middle of a beautiful field.** *From the Monastery of*

* The place where beggars clean themselves of lice.

the Escorial, where it was attributed to Lucas of Holland. Authenticity doubtful. Panel: 2 ft. by 3 ft. 7½ in.

1522. **Landscape. At the foot of a cliff is a grotto with a cabin, within which is St. Jerome extracting the thorn from the lion.** *From the Monastery of the Escorial. Panel: 2 ft. 4½ in. by 2 ft. 11½ in.*

1523. **The Temptation of St. Anthony. Seated on the ground, the saint resists the seductions of three devils transformed into women, one of whom offers him an apple. The figures seem to be by Jerom Bosch.** *From the Monastery of the Escorial. Panel: 5 ft. ½ in. by 5 ft. 7½ in.*

1524. **Landscape, in which is represented Paradise and Hell, with the Stygian Lake between.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Panel: 2 ft. ⅝ in. by 3 ft. 4 in.*

1525. **St. Francis of Assisi and another of his Order, in the Desert. The saint is kneeling in prayer, while the other is in meditation.** *Collection of Isabel Farnese, Palace oj San Ildefonso, where it was attributed to A. Dürer.* *See note to No. 1151.* *Panel: 1 ft. 6½ in. by 1 ft. 2 in.*

PIETERS (Clara). Flemish School. There are no biographical data for this excellent painter, who was living in 1611. She excelled in the painting of birds, flowers, &c.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1526. **Birds and table service; a rabbit in a basket. Signed.** *Panel: 1 ft. 7⅝ in. by 2 ft. 3½ in.*

1527. **Salad-dish with figs, raisins, almonds, &c., and a jar of flowers.** *Collection of Isabel Farnese, Palace of San Ildefonso.* *See note to No. 1151.* *Panel: 1 ft. 8¼ in. by 2 ft. 4½ in.*

1528. **Fish, a candlestick, &c.** *Panel: 1 ft. 7½ in. by 2 ft. 11 in.*

1529. **Table, with victuals: a cake, roast chicken, bread, &c.** *Collection of Isabel Farnese, Palace of San Ildefonso.* *See note to No. 1151.* *Panel: 1 ft. 9½ in. by 2 ft. 4½ m.*

PENS or PENCZ (Georg). German Transition School: 1500–1556.

This artist, one of the most gifted of Albert Dürer's pupils, was born at Nuremberg. He was an excellent draughtsman, and his colour is warm and vigorous; to these qualities he added a happy power of conception and a fine sense of beauty. He studied

Raphael in Italy, but unlike nearly all the Flemish painters who imitated Italian art, he preserved his own originality and individual feeling. Without doubt he was among the foremost German portrait painters of his time. He also studied engraving under Marc Antonio, and some of his plates compare favourably with those of that master. He died at Breslau in 1556.

1530. **Charity: represented by a nude woman, standing by a cradle in which are two infants, one of which she holds round the body with its face pressed to her breast. Figures life-size and entire.** *This precious panel, which some critics attribute to Lambert Lombard, was brought from Flanders in the time of Philip III.* (1608) *and formed part of the Pardo collection. Panel:* 5 *ft.* 3¼ *in. by* 3 *ft.* 5 *in.* SALAS DE ALFONSO XII.

POELENBERG (Cornelis). Dutch School: 1586–1660.

Poelenberg learned to paint from Abraham Bloemart and went to Rome, where he followed Elzheimer for a time. Then he devoted himself to the study of the more elegant forms of Italian art and became very popular. He is represented in nearly all the galleries of Europe. His subjects are landscapes with small figures in classic taste. He died at his native city, Utrecht, in 1660.

1531. **Diana bathing with her Nymphs.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *On copper:* 1 *ft.* 5 *in. by* 1 *ft.* 9¾ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1532. **Landscape, with the ruins of the hot-baths of Diocletianus and shepherds with their flocks.** *See note to No.* 1531. *On copper:* 1 *ft.* 4¼ *in. by* 2 *ft.* 3¼ *in.* WESTERN PASSAGE: PRINCIPAL FLOOR

POURBUS or PORBUS (Frans), the younger. Flemish School: 1569–1622.

This son of Frans Pourbus, the elder, was born at Antwerp, and entered the Guild of St. Luke as master in 1591. He was employed by the Archduke Albert at Brussels in 1600, and remained in that city for some time before going to Italy. From Italy he went to Paris, and remained there for the remainder of his life. He was painter to Marie de' Medici and

also to the Duke of Mantua. He especially excelled in portraits. He died at Paris in 1622.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1533. **Portrait of an unknown lady. More than half-figure; life-size.** *Collection of Charles II., Royal Palace of Madrid. Saved from the fire of* 1734. *Canvas:* 3 *ft.* 6½ *in. by* 2 *ft.* 10 *in.*

SALAS DE ALFONSO XII.

1534. **Portrait of Marie de' Medici, wife of Henry IV., Queen of France. Entire figure; life-size.** *Saved from the fire of the old Palace of Madrid in* 1734. *Canvas:* 6 *ft.* 11¾ *in. by* 3 *ft.* 8¾ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1535. **Portrait of Anne, Queen of France, wife of Louis XIII., Infanta of Spain. Whole figure; life-size.** *Collection of Philip IV., Royal Palace of Madrid. Canvas:* 6 *ft.* 3 *in. by* 3 *ft.* 5¾ *in.*

1535*a*. **Portrait of a young lady. Less than half-figure; life-size.** *Canvas:* 2 *ft. by* 1 *ft.* 7¾ *in.*

POURBUS (Style of FRANS), the younger.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1536. **Portrait of Ferdinand II., Emperor of Germany: at the age of 42 years, standing, dressed in black, with his left hand on the hilt of his sword. Whole figure; life-size. Painted in 1619.** *Saved from the fire of the old Castle of Madrid in* 1734. *Canvas:* 7 *ft.* 4½ *in. by* 4 *ft.* 1 *in.*

QUELLYN (ERASMUS QUELLINUS or). FLEMISH SCHOOL: 1607–1678.

Son of the sculptor, Erasmus Quellin, and brother of Artus Quellin, also a sculptor. He was born at Antwerp, and in his early years studied *belles lettres:* he was probably a professor of philosophy, and was inspired by his friend Rubens with the love of art. He became a scholar of that great master. He was well versed in the details of architecture, and took advantage of this knowledge in painting backgrounds for his historical pictures. His landscapes are very good, and he was an able portrait painter. He died at his native city in 1678.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1537. **The Conception. The Virgin Mary, in a red tunic and blue cloak, is standing upon the globe, trampling the infernal serpent; with two angels at the sides, one of which has a crown and the other a palm. Figures life-size.** *Presented to King Philip IV. by the Marquis of Leganés.*

Falsely attributed to Rubens in the inventory of 1636. *Canvas: 6 ft.* 5¼ *in. by* 4 *ft.* 4 *in.*

1538. The Rape of Europa by Jupiter in the form of a Bull. *From the Royal Academy of San Fernando,* 1827. *Canvas:* 4 *ft.* 1 *in. by* 2 *ft.* 10 *in.*

1539. Bacchus and Ariadne on the seashore. *See note to No.* 1538. *Canvas:* 2 *ft.* 6¾ *in. by* 3 *ft.* 1 *in.* PRINCIPAL STAIRWAY

1540. The Death of Eurydice. She dies in the arms of Orpheus, who has thrown down his lyre to support her. Figures life-size. *Collection of Charles II, Torre de la Purade. Canvas:* 5 *ft.* 9¾ *in. by* 6 *ft.* 4 *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1541. Jason: beside a statue and altar of Mars. Figures life-size. *See note to No.* 1540. *Canvas:* 5 *ft.* 10½ *in. by* 6 *ft.* 4 *in.*

1542. Cupid and a Dolphin. Life-size. *Square canvas:* 3 *ft.* 2¼ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1543. Two Angels putting to flight two unclean spirits. Fragment of a lost picture. Life-sized figures. *Came from the Castle of Viñuelas at the formation of this Museum. Canvas:* 3 *ft.* 2¾ *in. by* 3 *ft.* 2¼ *in.*

REMBRANDT (VAN RYN). DUTCH SCHOOL: 1606–1669.

Rembrandt was born at Leyden in July 1606. His first instructor in art was Jacob van Swanenburch; but he also studied at Amsterdam under Pieter Lastmann. When only 17 years of age, however, he began to study independently, improving himself by painting heads from life. In this way he soon made a reputation as a portrait painter. In 1630 he settled in Amsterdam, where he remained till his death in 1669. Notwithstanding the fact that he married a lady of fortune, Saskia Uilenburg, he seems to have been in great financial difficulties, for in 1656 he was publicly declared bankrupt. But these difficulties were evidently not sufficiently great to prevent him in any way from producing his best work. He treated all kinds of subjects, and in such a way that he has had no equal. He had many pupils, among whom were Gerbrandt van den Eechout, Ferdinand Bol, Govert Flinck, Adriaen Backen, and Nicolas Maes.

SALA DE LA REINA ISABEL — 1544. **Queen Artemisia in the act of receiving the cup which contains, mixed with the liquor, the ashes of her husband Mausolius. Portrait of Rembrandt's wife. Life-size.** *Canvas: 4 ft. 7¼ in. by 4 ft. 11½ in.*

REMBRANDT (School of).

WESTERN PASSAGE: PRINCIPAL FLOOR — 1545. **The Vintner: a woman, ill-clad, with a cask of wine in her arms. Half-figure; life-size.** *Canvas: 3 ft. 1 in. by 2 ft. 3½ in.*

REYN (Jan van). Flemish School: 1610–1678.

This scholar of Van Dyck was born at Dunkirk in 1610. While young he went to Antwerp. He was one of the best imitators of his master, whom he assisted in England till that great painter's death. He then returned to his native town, where he ended his life. Some of his portraits, if not equal to, are little inferior to Van Dyck. He painted some excellent pictures for churches, public buildings, &c.

PRINCIPAL STAIRWAY — 1546. **Marriage of Thetis and Peleus. Figures life-size.** *Copy of Rubens. The original of this picture exists in the collection of Mr. Bately, Castle Hill, Surrey, England. Canvas: 5 ft. 10½ in. by 9 ft. 4¼ in.*

ROMBOUTS (Theodore). Flemish School: 1597–1637.

Rombouts was born at Antwerp, and was a scholar of Abraham Janssens until he was 20 years of age. He went to Italy in 1617 and distinguished himself at Rome. He was invited by the Grand Duke of Florence to do works for the Ducal Palace. After eight years' absence he returned to Antwerp (1625), and did works for the various churches and public edifices. "He possessed a ready invention and an uncommon facility of touch." He died at Antwerp in September 1637.

ESCUELAS GERMÁNICAS: EASTERN SALAS — 1547. **The Quack Dentist: operating on a young fellow seated beside a table, on which are specifics and surgical instruments: eight other persons of varied conditions. Figures almost entire; life-size.** *Decorated the old Palace of Madrid when the fire of 1734 occurred. Canvas: 3 ft. 9¼ in. by 7 ft. 2¼ in.*

1548. Card-players. Eight persons are gathered round a table on which are seen cards and money. Entire figures; life-size. *See note to No.* 1547. *Canvas:* 3 *ft.* 3 *in. by* 7 *ft.* 3 *in.* **ESCUELAS GERMÁNICAS: WESTERN SALAS**

ROOS (PHILIP PETER), commonly called ROSA DI TIVOLI. GERMAN SCHOOL: 1657–1705.

This artist was born at Frankfort and was son of the painter Heinrich Roos. At first he painted like his father, but after settling at Tivoli he formed a style peculiar to himself. His subjects are figures and animals, life-size, treated in a broad, decorative manner. He died at Rome in 1705.

1551. Goats, sheep, and a cow, with a shepherd. *Canvas:* 3 *ft.* ½ *in. by* 4 *ft.* 2¾ *in.* **EASTERN PASSAGE: PRINCIPAL FLOOR**

1554. A Flock of Sheep, with a shepherd seated on the ground, and a dog drinking from a stream. *Canvas:* 4 *ft. by* 5 *ft.* 6¾ *in.*

1555. Herd of Goats, with a dog in the foreground: and the goatherd resting on the grass. *Companion to No.* 1554. *Canvas:* 3 *ft.* 11¼ *in. by* 5 *ft.* 6¾ *in.*

1557. The Hut. Goats and their kids, an ox, a dog, and a peasant woman beside some kitchen utensils. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 6 *ft.* 4½ *in. by* 8 *ft.* 5 *in.* **PRINCIPAL STAIRWAY**

RUBENS (PETER PAUL). FLEMISH SCHOOL: 1577–1640.

Rubens was born at Siegen in 1577. When he was but 10 years of age he lost his father, and his mother, though wishing the boy to follow the profession of law, yielded to her son's inclination towards painting, and placed him to study with Tobias Verhaagt and Adam van Noort. After having received some instructions from these artists he next entered the school of Otto van Veen, the most celebrated painter in Antwerp at that time. In 1600 he went to Italy and entered the service of the Duke of Mantua, for whom he made copies at Venice and Rome. In 1605 the Duke sent him on a mission to Philip III. of Spain, and at Madrid he painted some portraits of the nobility. He returned to Antwerp,

viâ Genoa, in 1608, and was taken into the service of the Archduke Albert, Governor of the Netherlands. In 1620 he went to Paris and was there commissioned by Marie de' Medicis to paint his famous series of pictures for the new Luxembourg Palace. He was sent on another mission to Spain, to Philip IV., by the Infanta Isabella, in 1628. In 1629 he was knighted by Charles I. of England, and in the same year also by Philip IV. of Spain. Rubens died immensely wealthy at Antwerp in 1640.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1558. **The Serpent of Brass. "And Moses made a serpent of brass, and put it on a pole; and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived." Figures life-size. Signed.** *Collection of Philip IV., Royal Palace of Madrid.*

1559. **The Adoration of the Kings. Figures larger than life-size.** *Acquired by Philip IV., at the sale of Rodrigo Calderon, to whom it was presented by the city of Antwerp. Royal Castle of Madrid. Canvas:* 11 *ft.* 8 *in. by* 15 *ft.* 10½ *in.*

1560. **The Holy Family. The Virgin seated, with St. Joseph and St. Anne, holds in her lap the naked Infant Jesus. Figures life-size.** *From the Monastery of the Escorial. Canvas:* 3 *ft.* 8¾ *in. by* 2 *ft.* 11 *in.*

1561. **The Holy Family, in a garden, with various saints and angels.** *Collection of Charles II., Royal Castle of Madrid. Panel:* 2 *ft.* 10 *in. by* 4 *ft.* 1 *in.*

1562. **The Holy Family, with angels who bring garlands of flowers from Heaven. Sketch.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 1 *ft.* 1½ *in. by* 9 *in.*

1563. **Christ dead, in the arms of the Virgin; with St. Joseph in the background, and the Magdalene kissing the wounds in the Saviour's hands. Whole figures; life-size.** *From the Monastery of the Escorial, to which it was sent by Philip IV. Canvas:* 6 *ft.* 6¼ *in. by* 5 *ft.* 6½ *in.*

1564. **The Supper of the risen Christ, with two of his disciples, at Emmaus. (Luke xxiv.)** *From the Monastery of the Escorial. Canvas:* 4 *ft.* 7¾ *in. by* 5 *ft.* ¾ *in.*

SALA DE LA REINA ISABEL

1565. **St. George and the Dragon. Semi-colossal figure.** *Acquired by Philip IV., Royal Palace of Madrid. Canvas:* 9 *ft.* 10½ *in. by* 8 *ft.* 3¾ *in.*

1566. Rodolphus I., Count of Habsburg, giving up his horse to a priest whom he has met while hunting. He also makes his squire give his horse to the acolyte who accompanies the priest. Landscape by Wildens. *Collection of Philip IV., Royal Palace of Madrid. Canvas: 6 ft. 5¼ in. by 9 ft. 2¼ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1567. St. Peter the Apostle. Half-figure; life-size. *This picture forms, with the following, up to No. 1578 inclusive, a series of Apostles all of the same size (namely, 3 ft. 6 in. by 2 ft. 8¾ in.), and which all belonged to the collection of Isabel Farnese, Palace of San Ildefonso. They are all half-figures and life-size.*

1568. St. John the Evangelist.

1569. St. James the Great.

1570. St. Andrew.

1571. St. Philip.

1572. St. Thomas.

1573. St. Bartholomew.

1574. St. Matthew.

1575. St. Matthias.

1576. St. Simon.

1577. St. Judas Thaddeus.

1578. St. Paul.

1579. Lapithes and Centaurus. The interruption at the marriage of Peirithons and Hippodameia. ESCUELAS GERMÁNICAS: WESTERN SALAS

1580. The Rape of Persephone. Pluto bears the robbed nymph to his chariot, guided by Love, and rejecting the counsels of Minerva. Figures life-size. *The sketch exists in the collection of Osuna. Collection of Charles II., Torre de la Parada. Canvas: 5 ft. 10¼ in.*

1581. The Banquet of Tereus. Figures life-size. *Collection of Charles II, Torre de la Parada. Canvas: 3 ft. 1 in. by 8 ft. 8 in.*

1582. Achilles discovered by Ulysses. Disguised as a woman at the Court of Lycomedes, the young Greek betrays his sex by seizing enthusiastically the sword which the astute Ulysses has slipped among the jewels. Figures life-size. *This picture, by a disciple of Rubens, was entirely retouched and finished by the master himself. Collection of Philip IV., Royal Palace of Madrid. Canvas: 8 ft. by 8 ft. 8 in.*

1583. Atalanta and Meleager in the Wild Boar Hunt of Caledonia. *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 5 ft. 2½ in. by 8 ft. 5½ in.*

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SALA DE LA REINA ISABEL

1584. **Andromeda and Perseus. The Greek hero is setting free the beautiful Ethiopian Princess, who has been chained to a rock, to be devoured by a sea-monster. Whole figures; life-size.** *Collection of Charles II., Royal Castle and Palace of Madrid. Canvas: 8 ft. 7 in. by 5 ft. 2½ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1585. **Ceres and Pomona. They hold the horn of plenty, which supports a nymph; and there is a basket of fruit, among which is a monkey** *Collection of Philip IV., Royal Palace of Madrid. Canvas: 7 ft. 3 in. by 5 ft. 3 in.*

1586. **Diana's Nymphs surprised by Satyrs.** *Collection of Philip IV., Royal Palace of Madrid (?). Saved from the fire of 1734. Canvas: 4 ft. 2 in. by 10 ft. 2½ in.*

1587. **Nymphs and Satyrs amusing themselves in a flowery retreat near a river, plucking the fruits from the trees, &c.** *Collection of Philip IV., Royal Castle of Madrid. Canvas: 4 ft. 5 in. by 5 ft. 4 in.*

1588. **Orpheus and Eurydice. The musician secures permission from Persephone to fetch his wife Eurydice from Hell, on condition that he will not turn his gaze backwards till they have reached the light of the sun. Whole figures; life-size.** *Collection of Charles II., Torre de la Parada. Canvas: 6 ft. 3½ in. by 7 ft. 11¾ in.*

1589. **Juno forming the Milky Way, while suckling Hercules. Whole figures; life-size.** *Canvas: 5 ft. 10½ in. by 7 ft. 11 in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1590. **The Judgment of Paris. The young shepherd contemplates the three nude goddesses, and at his side Mercury shows them the apple of gold to be awarded to the one adjudged by him the most beautiful. Whole figures; life-size.** *Collection of Philip IV., Royal Palace of Madrid. Canvas: 6 ft. 5¾ in. by 12 ft. 3¾ in.*

1591. **The Three Graces: Charis, Euphrosyne, Thalia. Whole figures; large life-size.** *See note to No. 1590. Panel: 7 ft. 2¼ in. by 5 ft. 10½ in.*

1592. **Diana and Calisto. While bathing with her nymphs, Diana discovers the pregnancy of Calisto, who, refusing to undress before the seven goddesses, is against her will stripped by her companions. Whole figures; life-size.** *Collection of Philip IV., Royal Castle of Madrid. Canvas: 6 ft. 6¾ in. by 10 ft. 6 in.*

1593. **The goddess Ceres and the god Pan. In a beautiful retreat with fruits of all kinds in the foreground. Figures entire and life-size. The fruits are by F. Snyders.** *See note to No. 1592. Canvas: 5 ft. 9 in. by 9 ft. ¾ in.*

1594. **Mercury and Argus.** Mercury causes the vigilant keeper of the cow Io to sleep, and cuts off its head. Entire figures; life-size. *Collection of Charles II., Torre de la Parada. Canvas: 5 ft. 9¾ in. by 9 ft. 8 in.*

1595. **Fortune.** Allegorically represented, after the custom of the Romans; standing upon a transparent sphere, and carried by the waves at the mercy of the wind. Whole figure; life-size. Decorative picture. *Came from the Royal Academy of St. Ferdinand in 1827. Canvas: 5 ft. 9¾ in. by 3 ft. 1 in.*

1596. **Flora.** The goddess of flowers is represented in a beautiful retreat, with garden and palace in the background. More than half-figure; life-size. Landscape by J. Brueghel. Decorative picture. *Collection of Philip IV., Royal Palace of Madrid. Canvas: 5 ft. 5 in. by 3 ft. 1 in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1597. **Vulcan:** forging the thunderbolts of Jupiter, assisted by a Cyclop. Whole figure; life-size. Decorative picture. *Collection of Charles II., Royal Castle of Madrid. Saved from the fire of 1734. Canvas: 5 ft. 10½ in. by 3 ft. 2 in.*

1598. **Mercury.** Whole figure; life-size. Decoration. *Collection of Charles II., Royal Palace of Madrid. Canvas: 5 ft. 10¼ in. by 2 ft. 2¾ in.*

1599. **Saturn devouring one of his Sons.** Whole figure; life-size. Decoration. *Collection of Charles II., Torre de la Parada. Canvas: 5 ft. 10¼ in. by 2 ft. 10 in.*

1600. **Ganymedes snatched up by Jupiter, who has descended in the form of an eagle.** Whole figure; life-size. Decoration. *Companion to No. 1599. See note to No. 1599. Canvas: 5 ft. 10½ in. by 2 ft. 10 in.*

1601. **Heracleides, weeping.** Entire figure; life-size. Decoration. *Collection of Charles II., Torre de la Parada. Painted by Rubens in 1603 at Valladolid for the Duke of Lerma. Canvas: 5 ft. 10½ in. by 2 ft.*

1602. **Democritus, with a mask in his hand.** Whole figure; life-size. *See note to No. 1601. Canvas: 5 ft. 10½ in. 2 ft. ¾ in.*

1603. **Archimedes meditating, with the globe in his hands.** Whole figure; life-size. *Collection of Charles II. (?). Canvas: 5 ft. 11¾ in. by 2 ft. 1½ in.*

1604. **Portrait of the Archduke Albert, Governor of the Netherlands, and his wife Isabella Clara Eugenia.** More than half-figure, seated; life-size. The landscape is by J. Brueghel. *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 3 ft. 7½ in. by 5 ft. 7 in.*

1605. **Portrait of the Infanta Isabella Clara Eugenia, Governess of the Netherlands and of Franche-Compté, wife of Archduke Albert. Landscape, background by J. Brueghel. More than half-figure, seated; life-size.** *See note to its companion, No.* 1604. *Canvas:* 3 *ft.* $7\frac{1}{2}$ *in. by* 5 *ft.* 7 *in.*

SALA DE LA REINA ISABEL

1606. **Portrait of Marie de' Medici, Queen Regent of France. Dressed in mourning. More than half-figure, life-size. The background is unfinished.** *See note to No.* 1604. *Canvas:* 4 *ft.* $2\frac{3}{4}$ *in. by* 3 *ft.* 6 *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1607. **Portrait of King Philip II., on horseback. Behind him and in the air Victory holds over his head a crown of laurel. In the distance a battle. Figures life-size.** *Collection of Charles II., Royal Palace of Madrid. Canvas:* 10 *ft.* $2\frac{1}{2}$ *in. by* 7 *ft.* 5 *in.*

1608. **Portrait of the Infante Ferdinand of Austria, on horseback, at the Battle of Nordlingen, 1634. Above, Victory, accompanied by the Austrian eagle, discharges thunderbolts against the Protestant army, which is seen to be defeated. Figures life-size.** *Collection of Philip IV., Royal Palace of Madrid. Canvas:* 10 *ft.* 10 *in. by* 8 *ft.* $4\frac{1}{2}$ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1609. **Portrait of Sir Thomas More, Grand Chancellor of England, who was beheaded by Henry VIII. Appears to have been taken from some portrait by Holbein.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 3 *ft.* 5 *in. by* 2 *ft.* $4\frac{1}{2}$ *in.*

1610. **Portrait of a Princess of the Royal House of France. More than half-figure, seated; life-size.** *Collection of Charles II., Royal Castle and Palace of Madrid. Canvas:* 4 *ft.* $2\frac{1}{4}$ *in. by* 3 *ft.* $5\frac{1}{2}$ *in.*

SALA DE LA REINA ISABEL

1611. **The Garden of Love. Ladies, gentlemen and lovers, form graceful groups in a delightful garden, where is seen the vestibule of a beautiful palace and a fountain which crowns the statue of Juno. The portraits of Vandyck, Rubens, and the latter's two wives figure in this picture.** *There is an original similar to this at Dresden, and an excellent copy at Vienna by Van Balen. Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas:* 6 *ft.* $5\frac{1}{4}$ *in. by* 9 *ft.* $2\frac{1}{4}$ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1612. **Dance of Villagers. In a meadow, shaded at intervals by trees, villagers of both sexes are dancing; forming, with joined hands, a wheel.** *Collection of Philip IV., Royal Palace of Madrid. Panel:* 2 *ft.* 4 *in. by* 3 *ft.* $7\frac{1}{2}$ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1613. **Adam and Eve, or the Original Sin.** *Copy of Titian. See No.* 456. *There are some slight variations in the accessories. It is thought that Rubens made this copy for the Prince of Wales, Charles Stuart. Canvas:* 7 *ft.* $8\frac{1}{2}$ *in. by* 5 *ft.* $11\frac{3}{4}$ *in.*

1614. **The Rape of Europa.** *Copy of a picture by Titian, which formed part of the collection of Sr. Don José Madrazo. Copied for the Prince of Wales, Charles Stuart. It decorated the old Palace of Madrid, and was saved from the fire of* 1734. *Canvas:* 5 *ft.* 10½ *in. by* 6 *ft.* 6 *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1615. **Head of an Old Man. Life-sized study.** *Collection of Charles II, Royal Palace of Madrid. Paper upon wood:* 1 *ft.* 5¾ *in. by* 1 *ft.* 1 *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1616. **The Doctors of the Church, with St. Thomas and St. Clara. Authenticity doubtful.** *This picture and the following to No.* 1623 *inclusive, are an incomplete set. They are repetitions of large canvases, which Rubens painted for the Infanta Governess, Clara Eugenia, who had tapestries made from them at Brussels. Six of those pictures came to Spain through the petition of Philip IV., who presented them to the Duke of Olivarés, to decorate the church of the Convent of Dominicans, which he founded at Loeches; and with them came the smaller panels, and were placed in the various royal palaces. These panels are all of the same size—i.e.,* 2 *ft.* 9½ *in. by* 2 *ft.* 11½ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1617. **The Presentation of the Tenth Part. Abraham after the victory of his people offers Melchisedech the tenth part of the bread and wine.** *See note to No.* 1616.

1618. **Triumph of Truth. Truth is borne through the air in the arms of Time, and points out the consecrated Host, seen on high. In the foreground is represented the confusion of the heretics.** *See note to No.* 1616.

1619. **The Triumph of the Catholic Church: represented in a beautiful matron with the reliquary in her hands, whom an angel is about to crown with the tiara. The heretics are being crushed beneath the wheels of her chariot, which is led by the four cardinal virtues; one of the horses being mounted by an angel bearing the keys of St. Peter.** *See note to No.* 1616.

1620. **Christianity triumphing over Paganism. An angel puts to flight the sacrificers of victims, showing them, in the consecrated Host, the bloodless sacrifice of the Gospel.** *See note to No.* 1616.

1621. **The Triumph of Charity. The beautiful matron representing this virtue is in a chariot drawn by two lions, one of which is mounted by a child; round about her is a choir of angels.** *See note to No.* 1616.

1622. **The Triumph of the Eucharist. Authenticity doubtful.** *See note to No.* 1616. WESTERN PASSAGE: PRINCIPAL FLOOR

RESTORATION AND SALAS OF THE NORTH-EAST

1623. **The Four Evangelists, with their respective attributes. Authenticity doubtful.** *See note to No.* 1616.

RUBENS (Copy of).

ESCUELAS GERMÁNICAS: WESTERN SALAS

1624. **Allegory of the Militant Church. Jesus, in the arms of the Virgin at the head of a stairway, in the vestibule of a temple, is adored by the principal saints. This is believed to be by Van Balen.** *From the Monastery of the Escorial. Panel: 2 ft. 6¾ in. by 2 ft. ¾ in.*

1626. **Portrait of the Infante Cardinal Ferdinand of Austria. Life-sized bust.** *Collection of Charles II., Royal Palace of Madrid (?). Panel: 2 ft. ¾ in. by 1 ft. 7 in.*

1627. **St. Alphonsus receiving the chasuble from the hands of the Virgin. The original exists in the gallery of Belvedere, Vienna, and is of great dimensions.** *Collection of Isabel Farnese, Palace of San Ildefonso, where it figured as an original of Rubens. See note to No.* 1151. *On copper: 1 ft. 1¾ in. by 1 ft. 7 in.*

1628. **The Marriage of Our Lady.** *Collection of Isabel Farnese, Palace of San Ildefonso, where it passed as an original of Rubens. On copper: 1 ft. 7¾ in. by 1 ft. 4 in.*

1629. **Archimedes.** *Copy of No.* 1603. *Collection of Charles II., Royal Palace of Madrid, where it figured as a copy by Mazo. Canvas: 3 ft. 10½ in. by 1 ft. 6¼ in.*

1630. **Vulcan. Sketch.** *Copy of No.* 1597. *Collection of Charles II., Royal Palace of Madrid. Canvas: 2 ft. 1 in. by 1 ft. 1 in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1631. **Mercury.** *Reduced copy of No.* 1599. *Collection of Charles II., Royal Palace of Madrid. Entered in the inventory as a work of Mazo. Canvas: 3 ft. 6 in. by 1 ft. 7 in.*

RESTORATION AND SALAS OF THE NORTH-EAST

1632. **The Four Evangelists.** *Copy of No.* 1623. *Panel: 2 ft. 9½ in. by 2 ft. 11½ in.*

ESCUELAS GERNÁNICAS: EASTERN SALAS

1634. **Hercules killing the Hydra of the Fens of Lerma.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 3 ft. 9½ in. by 1 ft. 7 in.*

WESTERN PASSAGE: PRINCIPAL FLOOR

1635. **Hercules killing the Dragon of the Hesperides.** *Collection of Philip IV., Royal Palace of Madrid. Canvas: 2 ft. 1 in. by 5 ft. ¾ in.*

1636. **Apollo, conqueror of Marsias, in the musical contest.** *See note to No.* 1635. *Canvas:* 5 *ft.* $10\frac{1}{2}$ *in. by* 7 *ft.* 3 *in.* — ESCUELAS GERMÁNICAS: WESTERN SALAS

1637. **Apollo, conqueror of Marsias, in the musical contest.** *Reproduction of No.* 1636. *Collection of Charles II., Royal Castle of Madrid. Canvas:* 5 *ft.* $10\frac{1}{2}$ *in. by* 8 *ft.* 3 *in.*

1638. **The Adoration of the Kings.** *Copy of No.* 1559. *Canvas:* 1 *ft.* $\frac{3}{4}$ *in. by* 1 *ft.* 7 *in.* — PRINCIPAL STAIRWAY

RUBENS (School of). — ESCUELAS GERMÁNICAS: WESTERN SALAS

1641. **Cadmus and Minerva. The son of Agenor listens to the presages of the goddess.** *Collection of Charles II., Torre de la Parada. Canvas:* 5 *ft.* $10\frac{1}{2}$ *in. by* 9 *ft.* 9 *in.*

1642. **Apollo pursuing Daphne, who changes herself into laurel. Life-size.** *Collection of Charles II., Torre de la Parada, where it made a series with Nos.* 1150, 1412, *and* 1636. *Canvas:* 6 *ft.* $3\frac{1}{4}$ *in. by* 6 *ft.* $8\frac{3}{4}$ *in.* — ESCUELAS GERMÁNICAS: EASTERN SALAS

1643. **Andromeda, chained to the rock, accompanied by a Cupid. Figures life-size.** *Came from the Royal Academy of St. Ferdinand in* 1827. *Canvas:* 6 *ft.* $3\frac{1}{4}$ *in. by* 3 *ft.* $4\frac{1}{2}$ *in.* — PRINCIPAL STAIRWAY

1644. **Allegorical representation of the Air. A youth surrounded by birds of all species. The birds are by Snyders.** *Canvas:* 4 *ft.* $6\frac{1}{2}$ *in. by* 4 *ft.* 1 *in.* — ESCUELAS GERMÁNICAS: WESTERN SALAS

1645. **Allegorical representation of Fire. Vulcan in his forge.** *Canvas:* 4 *ft.* $6\frac{1}{2}$ *in. by* 4 *ft.* 1 *in.*

1646. **Love, sleeping. Life-size.** *Canvas:* 2 *ft.* $7\frac{1}{4}$ *in. by* 3 *ft.* $2\frac{1}{4}$ *in.* — PRINCIPAL STAIRWAY

1647. **The Centaur Nessus, dying.** *Canvas:* 1 *ft.* $7\frac{1}{2}$ *in. by* 1 *ft.* $3\frac{1}{2}$ *in.* — ESCUELAS GERMÁNICAS: WESTERN SALAS

1648. **The Flight into Egypt.** *Companion to the following five pictures. Collection of Philip V., Palace of San Ildefonso. On copper:* 2 *ft.* $\frac{3}{4}$ *in. by* 3 *ft.*

1649. **Jesus disputing with the Doctors in the Temple.** *Collection of Philip IV., Palace of San Ildefonso. Copper:* 2 *ft.* $\frac{3}{4}$ *in. by* 3 *ft.*

1650. **The Baptism of Christ.** *Copper:* 2 *ft.* $\frac{3}{4}$ *in. by* 3 *ft.*

1651. **The Marriage at Cana.** *Collection of Philip IV., Palace of San Ildefonso. Copper:* 2 *ft.* $\frac{3}{4}$ *in. by* 3 *ft.*

1652. **The Magdalene anointing the feet of the Saviour in the house of the Pharisee.** *Copper:* 2 *ft.* $\frac{3}{4}$ *in. by* 3 *ft.*

1653. **Jesus confiding to Simon Peter the mission of tending His sheep.** *Copper:* 2 *ft.* $\frac{3}{4}$ *in. by* 3 *ft.*

1654. **The huntress Diana, with a hawk and a hound.** *Canvas: 4 ft. 4 in. by 1 ft. 7 in.*

EASTERN PASSAGE: PRINCIPAL FLOOR

1654*a*. **A Satyr with a basket of fruit, and a Bacchante embracing it.** *Copper: 4 ft. 4 in. by 1 ft. 7 in.*

ROTUNDA: ENTRANCE

1654*b*. **The Chase of Diana.** *Canvas: 4 ft. 6½ in. by 6 ft. 10 in.*

RUYSDAEL (Jacob van). Dutch School.

It is believed that Ruysdael was born at Haarlem in 1625. He was probably instructed in painting by his uncle, Salomon van Ruysdael, but the influence of Allaert van Everdingen is very evident in his work. He became a citizen of Amsterdam in 1659. He painted landscapes with much poetic feeling, and was one of the first Dutch painters who made landscape painting a speciality. Notwithstanding his great abilities, he received but little encouragement in his time, and died in a poorhouse at Haarlem in March 1682.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1655. **Woods, with openings in which is seen a hunting party. Some learned critics doubt the authenticity of this picture.** *Panel: 1 ft. 9½ in. by 1 ft. 11½ in.*

1656. **Woods, with a lake on which are boats; in the distance a town.** *Bredius attributed this picture and the preceding to Salomon Rombouts. Square panel: 1 ft. 11½ in.*

RYCKAERT (David). Flemish School: 1612–1661.

This David Ryckaert, third of the name, was born at Antwerp in 1612. He was taught by his father, David Ryckaert, and was free of the Antwerp Guild in 1636. He painted for the most part interiors with peasants, &c. "His heads and attitudes are of great animation, and his colouring generally of a clear golden tone." He died at Antwerp in 1661.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1657. **The Alchemist in his laboratory. Effect of artificial light.** *Collection of Charles II, Royal Castle and Palace of Madrid, where it figured as a work of Teniers. It afterwards belonged to the collection of Isabel Farnese, Palace of San Ildefonso.*

SALLAERT (Antonis). Dutch School.

This artist was born at Brussels about 1585 and studied under the direction of Michael de Bordeau. He was the friend and may have been pupil of Rubens. In 1613 he was admitted as master, and was Dean of Guild from 1633 to 1635, and from 1646 to 1648. He painted historical subjects. Died after 1648.

1658. **The Judgment of Paris. Mercury is on the right of the young shepherd.** *Collection of Philip IV., Royal Castle of Madrid. Saved from the fire of* 1734. *Passed as a work of Rubens. Panel: 2 ft.* 11½ *in. by 3 ft.* 8½ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

SCHALCKEN (Godfried). Dutch School: 1643–1706.

The pupil of Samuel van Hogstraten and afterwards of Gerard Dow, was born at Dordrecht in 1643, and died at the Hague in 1706. He spent some time in England, painting small portraits with success. But for the most part he painted scenes of common life. He also treated, with indifferent result, subjects from sacred history.

1659. **A Man reading a paper by the light of a candle. Life-sized bust, with hands. Signed.** *Collection of Charles II.(?) Proceeds from the Palace of Aranjuez. Canvas: 1 ft.* 10½ *in. by 1 ft.* 6½ *in.*

SCHVEVAERDTS (Style of Martin). Flemish School.

An excellent painter of landscapes, scenes from common life, &c.; born at Brussels in 1665 and died in the same city, the date being unknown.

1660. **Landscape, with a river, a wood, a town with a church, waggons, people dancing, &c.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 1 ft.* 6½ *in. by 2 ft.* 4½ *in.*

SNAYERS (Pieter). Flemish School: 1592–1669 (?).

This artist, born at Antwerp, received his first instruction from Sebastian Vrancx. He distinguished himself by his excellent battle scenes, but he also

painted landscapes and portraits. The Archduke Albert patronised him and sent some of his pictures to Spain. His portrait was painted by Vandyck among the eminent artists of his time. He was living in 1669.

RESTORATION AND SALAS OF THE NORTH-EAST

1661. **The Infante Cardinal, with hunting party of his knights and ladies. Background: woods. Signed.** *Collection of Philip IV.* (?) *Canvas:* 6 *ft.* 4 *in. by* 9 *ft.* 9¾ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1662. **Bear and Wild Boar Hunting Party: among whom are Philip IV. with his brothers, the Infantes Ferdinand and Charles, and before them, seated, Queen Isabella of Bourbon and an Infanta.** *Collections of Philip IV. and Charles II.* (?) *Canvas:* 4 *ft.* 10¼ *in. by* 18 *ft.* 8¼ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1663. **Cavalry encounter between Spaniards and Netherlanders. Signed.** *See note to No.* 1662. *On copper:* 2 *ft.* 6½ *in. by* 3 *ft.* 4½ *in.*

1664. **Philip IV. Boar-hunting. The king is seen in a wood, dismounted, killing with his mountain-knife a boar which is worried by his dogs.** *Collection of Charles II, Torre de la Parada. Canvas:* 5 *ft.* 10 *in. by* 4 *ft.* 10 *in.*

1665. **Hunting Party of Philip IV.** *Companion to No.* 1664. *See note to No.* 1165. *Canvas:* 5 *ft.* 3 *in. by* 4 *ft.* 9¾ *in.*

SOUTHERN PASSAGE: PRINCIPAL FLOOR

1666. **The Siege of Gravelinga.** *This picture, together with the following, up to No.* 1675, *form a series of works which, besides being pictorial compositions, are topographical descriptions which have importance as specimens of the art of military drawing. Collection of Isabel Farnese, Palace of San Ildefonso. Panel:* 6 *ft.* 1⅝ *in. by* 8 *ft.* 5¼ *in.*

1667. **Night Attack during the Siege of Lisle.** *See note to No.* 1666. *Canvas:* 4 *ft.* 10½ *in. by* 5 *ft.* 8 *in.*

1668. **The Taking of Ipus by the troops of Spain under the command of Archduke Leopold in 1649.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1666. *Canvas:* 5 *ft.* 4¾ *in. by* 8 *ft.* 6¼ *in.*

1669. **The Taking of Bois-le-Duc.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1666. *Canvas:* 5 *ft.* 11¾ *in. by* 8 *ft.* 6¼ *in.*

EASTERN PASSAGE: PRINCIPAL FLOOR

1670. **Taking of Saint Venan by the Spanish troops, under Archduke Leopold, in 1649.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1666. *Canvas:* 5 *ft.* 11¾ *in. by* 8 *ft.* 6¼ *in.*

1671. **Taking of Breda in 1627.** *Collections of Philip IV., Royal Castle and Palace of Madrid. See note to No. 1666. Canvas: 5 ft. 11¾ in. by 8 ft. 6¼ in.* SOUTHERN PASSAGE: PRINCIPAL FLOOR

1672. **Siege of Saint Omer by Marshal Chatillon, and the reinforcements of Prince Thomas of Savoy with Spanish troops, in 1638.** *See note to No. 1666. Canvas: 5 ft. 11¾ in. by 8 ft. 6¼ in.* EASTERN PASSAGE: PRINCIPAL FLOOR

1673. **The Expugnation of Aire by the Infante Cardinal against the French in 1641.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No. 1666. Canvas: 5 ft. 11¾ in. by 8 ft. 6¼ in.* SOUTHERN PASSAGE: PRINCIPAL FLOOR

1674. **Taking of a Fort in the Netherlands.** *Collection of Charles II. (?) See note to No. 1666. Canvas: 6 ft. 4 in. by 8 ft. 4½ in.* WESTERN PASSAGE: PRINCIPAL FLOOR

1675. **Surrender of Ostend by the Marquis of Spinola in 1604.** *Collection of Philip IV., Royal Castle and Palace of Madrid. See note to No. 1666. Canvas: 6 ft. 6 in. by 8 ft. 7 in.*

1675a. **View of the Fort of Breda during the siege by the Marquis of Spinola.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 4 ft. 7½ in. by 7 ft. 4 in.*

SNYDERS (FRANS). FLEMISH SCHOOL: 1579–1657.

Frans Snyders, whom probably no artist has excelled in the art of fruit and animal painting, was born at Antwerp in 1579. He studied both under Peter Brueghel the younger and Hendrick van Balen, and was afterwards the intimate friend of Rubens. He entered the Guild of St. Luke in 1602, and later travelled in Italy. From the painting of such subjects as fish, dead game, fruit, &c., he passed to the larger compositions, wild boar hunting with hounds, which he rendered with great vigour and vividness. He was a splendid colourist, and was broad in his handling. After his return from Italy, in 1609, he established himself in Antwerp, where he died in 1657. He is represented at Paris, St. Petersburg, Antwerp, Brussels, Dresden, Munich, and other places.

1676. **Wild Boar Hunting.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 3 ft. 6⅛ in. by 6 ft. 3 in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1677. **Dogs in possession of a larder. There are two of them attacking the eatables; a cat also figures in the**

picture. *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 3 ft. 2¾ in. by 4 ft. 8½ in.*

1678. **Dog with a dead Sheep, the possession of which another dog comes to dispute. A little dog passes by in fear, and on the opposite side is seen a monkey mounted on a chair.** *Companion to No. 1677. Collection of Charles II., Palace of the Buen Retiro, where it figured as the work of Paul de Vos. Canvas: 3 ft. 5 in. by 5 ft. 7¾ in.*

1679. **Foxes pursued by Hounds.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 3 ft. 7¼ in. by 2 ft. 8¼ in.*

1680. **The Hare and the Tortoise.** *Collection of Charles II., Palace of the Buen Retiro. Canvas: 3 ft. 4½ in. by 2 ft. 8½ in.*

PRINCIPAL STAIRWAY

1681. **A Stork, other birds, and animals.** *Collection of Philip IV., Royal Castle and Palace of Madrid.(?) Canvas: 4 ft. 10¼ in. by 2 ft. 6¾ in.*

1682. **The Fox and the Cat. The former, in possession of a hare, turns his head towards a cat, which, leaving her brood at the foot of a tree, raises her back and spits at Reynard. Also present are a monkey, squirrels, and ermines.** *Canvas: 4 ft. 10¼ in. by 3 ft. 4 in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1683. **The Lion and the Mouse.** *Canvas: 3 ft. 7½ in. by 2 ft. 8½ in.*

1684. **The Fruit Woman. Beside a table, on which are a basket and dishes with various fruits.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 3 ft. 11½ in. by 6 ft. 11½ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1685. **Bird Concert in a Tree, the owl being choir-master.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Presented to the king by the Marquis of Leganés. Panel: 3 ft. 11½ in. by 4 ft. 7 in.*

WESTERN PASSAGE: PRINCIPAL FLOOR

1686. **Wild Boar attacked by Dogs at the entrance of a wood.** *Canvas: 3 ft. 2¼ in. by 3 ft. 3¼ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1687. **Three Wolves attempting to take from a lion the lacerated body of an ox, which the latter has slain.** *Collection of Philip IV., Royal Castle and Palace of Madrid (?). Canvas: 5 ft. 1½ in. by 6 ft. 4 in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1688. **Chorus of Birds: in a tree, from one of the branches of which hangs a sheet of music.** *Royal Castle and Palace of Madrid. Canvas: 2 ft. 6¾ in. by 4 ft. 10¾ in.*

1689. **Wild Boar attacked by Dogs.** *Collection of Philip IV.* (?) *Saved from the fire of the old Castle and Palace of Madrid in* 1734. *Canvas:* 2 *ft.* 6¾ *in. by* 4 *ft.* 10 *in.*

1690. **Bull attacked by Dogs.** *See note to No.* 1689. *Canvas:* 3 *ft.* 2¼ *in. by* 3 *ft.* 3 *in.* WESTERN PASSAGE: PRINCIPAL FLOOR

1691. **Cock-fight. Background: landscape, with river, trees, and a hut.** *Collection of Charles II., Royal Castle and Palace of Madrid. Canvas:* 5 *ft.* 1½ *in. by* 6 *ft.* 6 *in.*

1692. **The Cook-maid. She holds a chicken in her hand beside a table, on which are many dead animals.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas:* 6 *ft.* 1½ *in. by* 8 *ft.* 3 *in.*

1693. **The Goat suckling the young wolf.** *Collection of Charles II., Palace of the Buen Retiro. Canvas:* 6 *ft.* 11½ *in. by* 6 *ft.* 10½ *in.*

1694. **Sideboard, with fruit in a basket, and a monkey taking out an apple. At the foot, a dog and cat.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas:* 5 *ft. by* 6 *ft.* ½ *in.*

1695. **A Hare and various dead birds, a dish of fruit, &c., upon a table covered with a red cloth.** *Collection of Isabel Farnese, Palace of San Ildefonso, where it was attributed to Fyt. Canvas:* 3 *ft.* 11¼ *in. by* 5 *ft.* 11¼ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1696. **Deer pursued by Dogs.** *Collection of Philip IV., Pardo. Canvas:* 4 *ft. by* 5 *ft.* 1 *in.*

1697. **The Poultry-yard: in which two cocks are going to fight.** *Collection of Philip IV., Royal Castle of Madrid. Presented to the king by the first Marquis of Leganés. Canvas:* 3 *ft.* 2¾ *in. by* 4 *ft.* 8 *in.*

SNYDERS (Style of).

1698. **Fruit.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1165. *Panel:* 2 *ft.* 3¼ *in. by* 3 *ft.* 3¾ *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

SNYDERS (School of).

1699. **Stag Hunting. Two hounds have seized the deer, while others approach from right and left.** *Panel:* 1 *ft.* 10½ *in. by* 3 *ft.* 7½ *in.* WESTERN PASSAGE: PRINCIPAL FLOOR

1699*a*. **Fight between Wolves and Dogs.** *Panel:* 1 *ft.* 9 *in. by* 2 *ft.* 6 *in.* PRINCIPAL STAIRWAY

SON (JORIS VAN). FLEMISH SCHOOL: 1622–1667.

This artist was born at Antwerp, and flourished in that city as an excellent painter of flowers and fruit. "His pictures are well composed, his handling easy, and his colour transparent." He died about 1667.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1700. **Fruits, &c. Grapes, apricots, a lemon, and oysters.** *Canvas: 1 ft. 4¾ in. by 1 ft. ¾ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1701. **Fruits and Flowers.** *Companion to No.* 1700. *Canvas: 1 ft. 4¾ in. by 1 ft. ¾ in.*

1702. **Garland of Fruits: in the centre a medallion in** *chiaro-oscuro* **with an infant.** *Came from the Palace of Aranjuez in* 1827. *Canvas: 3 ft. 10½ in. by 2 ft. 10¼ in.*

SON (Style of JORIS VAN).

ESCUELAS GERMÁNICAS: EASTERN SALAS

1703. **Fruit, dead birds, &c., upon a table.** *On copper: 1 ft. 7 in. by 2 ft. ½ in.*

1704. **Fruit, dead birds, &c., upon a table.** *Companion to No.* 1703. *On copper: 1 ft. 7 in. by 2 ft. ½ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1705. **Fruit.** *Panel: 11 in. by 13½ in.*

SORGH (HENDRIK MARTENSZ ROKES, called). DUTCH SCHOOL: 1611–1682.

Sorgh was born at Rotterdam, and was sent to Antwerp to study with Teniers, the younger. He may also have been a pupil of William Buyteweeh, and he certainly imitated Adriaan Bronwer. He painted conversations, fairs, market scenes, interiors with figures, &c. "His colouring is warm, his impasto thin and fused." His pictures are numerous.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1706. **An old Woman warming herself at the fireplace. Bears the false signature D. Teniers.** *Bredius believes this to be undoubtedly a work of Q. Brekalenkam. Panel: 1 ft. 7 in. by 1 ft. 2 in.*

SPIERINCK (PIETER). FLEMISH SCHOOL.

This artist, born at Antwerp in 1633, was one of the painters of Louis XIV. He spent some years in Italy, and imitated Salvator Rosa. He painted land-

scapes, into which other artists inserted figures. He lived, according to Wauters, between 1635 and 1711, but it is probable that he died in 1691.

1707. **An Inn on a ruinous Aqueduct, on an Italian road.** *Came from the Palace of Aranjuez in* 1828. *Canvas:* 2 *ft.* 7¼ *in. by* 3 *ft.* 8½ *in.* WESTERN PASSAGE: PRINCIPAL FLOOR

1708. **Italian Landscape. Signed.** *Companion to No.* 1707. *See note to No.* 1707. *Canvas:* 2 *ft.* 7¼ *in. by* 3 *ft.* 8¼ *in.*

STALBEMT (Adriaan van). Flemish School: 1580–1662.

Adriaan van Stalbemt, painter and engraver, was born at Antwerp in 1580. He painted landscapes, with small figures in the style of Brueghel. In the time of Charles I. he went to England and returned, rich, to Antwerp. Vandyck painted his portrait, which was engraved by Pontius. He died at Putte, Brabant, in 1662.

1709. **David's Triumph over Goliath. The landscape portion is the work of P. Brueghel. the younger. Signed by both artists.** *Panel:* 2 *ft.* 10¼ *in. by* 7 *ft.* ESCUELAS GERMÁNICAS: WESTERN SALAS

STEENWYCK (Pieter). Dutch School.

Very little is known of this artist. He painted still-life, as also did his brother Harman. The brothers probably studied under David Bailly at Leyden. Pieter was admitted into the Guild of St. Luke at Delft in 1642, and left that city in 1654. The following seems to be the only signed picture by this artist in existence.

1710. **An Emblem of Death. Upon a table are a skull, a flute, books and a satchel, which symbolises the journey of life. Signed.** *Came from the Palace of Aranjuez. Panel:* 1 *ft.* 1 *in. by* 1 *ft.* 6 *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

STEENWYCK (Hendrik van), the younger. Dutch School: 1580–1649 (?).

This Steenwyck received his instruction from his father, of the same name, whose style of subject he cultivated on a large scale. He was the friend of Vandyck, through whom he was invited to England

by Charles I. He spent some years in England, and died at London in 1648 or 1649. He occasionally painted backgrounds with architecture for Vandyck's portraits.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1711. **Perspective, enlivened by figures representing Jesus brought before the High Priest. Artificial light effect.** *On copper: 1 ft. 3½ in. by 1 ft. 7½ in.*

1712. **Perspective, with figures representing the Denial of St. Peter.** *Companion to No.* 1711. *Copper: 1 ft. 3½ in. by 1 ft. 7½ in.*

SWANEVELDT (Hermann van). Dutch School.

This painter and engraver was born at Woerden in 1620, was a scholar of Gerard Dow, and died at Rome. He painted landscapes in the pseudo-Italian style, and was an imitator of Claude Lorrain. The exact date of his death is unknown.

1714. **Landscape, with river and bridge; animated by various figures. Sunset effect.** *Collection of Charles II., Royal Castle and Palace of Madrid. Canvas: 6 ft. 10 in. by 5 ft. ½ in.*

1715. **Landscape. Sunset effect.** *See note to No.* 1714. *Canvas: 6 ft. 10 in. by 5 ft. ½ in.*

T. S. German School. The monogram on the following picture may refer to Tobie Stimmer (?), a German painter who flourished in 1534.

SECRETARÍA

1715*a*. **Portrait of a Lady. Half-figure; life-size.** *Panel: 2 ft. 10 in. by 2 ft. 1½ in.*

TENIERS (Abraham). Flemish School: 1629–1670.

Abraham, younger brother of David Teniers, was born at Antwerp, and received instruction from his father and brother. He painted scenes of Flemish festivals, &c., after the manner of David, and his works are sometimes mistaken for his brother's. But he was much inferior to David both in colour and handling. He died at his native city in 1670.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1716. **Armoury: with arms and accoutrements of war. In the background are three men smoking.** *This picture passed from the New Palace of Madrid to the Royal Academy of*

St. Ferdinand in 1816, and from thence in 1827 to this Museum. On copper: 1 ft. 7 in. by 2 ft. 2½ in.

1717. **Guard-room: in which are various arms, a banner, and some drums. Beside these a negro boy places a sword, and four soldiers are smoking by the fireplace.** *See note to No. 1716. Copper: 1 ft. 7 in. by 2 ft. 2½ in.*

TENIERS (David). Flemish School: 1610–1619.

David Teniers, second of that name, was born at Antwerp in 1610. He adopted the style of his father, who was also his master; but he was much influenced by Rubens and Adriaan Brouwer. He entered the Guild at Antwerp in 1632. He was appointed Court Painter to Archduke Leopold William, Governor of the Netherlands, and his house soon became the rendezvous of the Flemish and Spanish nobility. His subjects were festivals, market scenes, taverns, guard-rooms, &c. He gave lessons in painting to Don Juan of Austria. Teniers married twice, his first wife being the daughter of Velvet Brueghel. He died at Brussels in 1690. Examples of his work are to be found in all important collections.

1718. **Village Festival. Some dance, others eat, while others drink and smoke, or watch the diversion. The Archduke Leopold and other personages of the Court are present.** *Collection of Charles II. (?) Collection of Isabel Farnese, Palace of San Ildefonso. On copper: 2 ft. 2¾ in. by 2 ft. 9½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1719. **Rustic Festival. Various personages of the Court, with Leopold, appear in the distance.** *Collection of Charles II. (?) Canvas: 1 ft. 5 in. by 3 ft. 7½ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1720. **Dance of Villagers before a rustic house at the mouth of a river.** *Collection of Isabel Farnese, Palace of San Ildefonso. Copper: 1 ft. 5¾ in. by 3 ft. 2¾ in.*

1721. **Village Festival and Banquet. Under a canopy a young girl, crowned, presides over the feast.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 10¾ in. by 6 ft. 1¼ in.*

1722. **Game of Bowls before a rustic house. Some play, others look on, drink, and smoke.** *Collection of Charles II., Royal Castle and Palace of Madrid. Panel: 1 ft. 5¼ in. by 2 ft. 3½ in.*

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ESCUELAS GERMÁNICAS: EASTERN SALAS

1723. **Crossbow Shooting.** Some villagers shoot at a target while others look on. *Collection of Charles II., Royal Castle and Palace of Madrid. Panel:* 1 *ft.* 9 *in. by* 2 *ft.* 10¼ *in.*

1724. **A Soldier, drinking and smoking: with him two villagers, one with a pipe in his hand and the other sleeping upon a cask. Imitation of the style of Brouwer.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 1 *ft.* 6¼ *in. by* 1 *ft.* 2 *in.*

1725. **Group of Smokers. Style of Brouwer.** *Panel:* 1 *ft.* ¾ *in. by* 9¼ *in.*

1726. **Smokers in a Tavern.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 1 *ft.* 8½ *in. by* 2 *ft.* 1 *in.*

1727. **Smokers and Drinkers. Four of them are playing cards.** *See note to No.* 1726. *Panel:* 1 *ft.* 1 *in. by* 1 *ft.* 6¾ *in.*

1728. **Smokers and Drinkers.** *Canvas:* 1 *ft.* 3½ *in. by* 1 *ft.* 7½ *in.*

1729. **The Smokers.** *Collection of Charles II., Royal Castle and Palace of Madrid* (?). *Collection of Isabel Farnese, Palace of San Ildefonso. Panel:* 1 *ft.* 3½ *in. by* 2 *ft.*

1730. **Le Roi Boit.** *Collection of Charles II., Royal Castle and Palace of Madrid. On copper:* 1 *ft.* 9¾ *in. by* 2 *ft.* 3 *in.*

1731. **The Kitchen.** *Collection of Queen Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 1 *ft.* 1½ *in. by* 1 *ft.* 7½ *in.*

1732. **A boyish Old Man fondling his handmaid. The scene takes place in a kitchen.** *Canvas:* 1 *ft.* 9¼ *in. by* 2 *ft.* 11 *in.*

1733. **The beautiful Kitchenmaid: while the girl, on her knees, cleans a dish, her old lover caresses her, while the mistress of the house sees them from an open door in the background.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Copper:* 1 *ft.* 7 *in. by* 2 *ft.* ¾ *in.*

1734. **Rustics at Luncheon. Five of them, seated round a cask, are served by an old woman. Background: a beautiful landscape, believed to be by Van Uden.** *See note to No.* 1733. *Panel:* 1 *ft.* 4½ *in. by* 1 *ft.* 10½ *in.*

1735. **Surgical Operation. A surgeon of the place operates upon the wounded head of a Flemish rustic, whose wife looks on. Two boys also in the composition.** *Collection of Charles II., Royal Castle and Palace of Madrid* (?). *Collection of Isabel Farnese, Palace of San Ildefonso. Panel:* 1 *ft.* 3 *in. by* 2 *ft.*

1736. **Surgical Operation. A village quack is operating upon the foot of an old man in the presence of an old**

woman and a youth. *See note to No. 1735. Panel: 1 ft. ¾ in. by 9¾ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1737. **The Alchemist.** *Companion to No. 1736. Collection of Philip IV., Royal Castle and Palace of Madrid. Panel: 12¼ in. by 9¾ in.*

1738. **The Monkey Painter. In his studio surrounded by objects of art, and another monkey, mounted on a stork, observes how he paints.** *Panel: 9½ in. by 12¼ in.*

1739. **The Monkey Sculptor. Among other objects in the studio, is a mausoleum of another monkey.** *Companion to No. 1738. Panel: 9½ in. by 12¼ in.*

1740. **Club of Monkeys in a Cellar, where some drink and others play cards.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 8¼ in. by 11¾ in.*

1741. **School of Monkeys. The master chastises a little monkey, on whose behalf others, kneeling, intercede.** *Came from the Palace of Aranjuez in 1828. Copper: 9¾ in. by 13 in.*

1742. **Monkeys, smoking and drinking.** *Came from the Palace of Aranjuez in 1828. Panel: 8 in. by 11¾ in.*

1743. **Banquet of Monkeys.** *Came from the Palace of Aranjuez in 1828. Panel: 9¾ in. by 13 in.*

1744. **The Bivouac. Soldiers disarming, playing, &c.; military objects on all sides.** *Collection of Philip IV., Royal Castle and Palace of Madrid (?). Panel: 2 ft. ½ in. by 2 ft. 10¾ in.*

1746. **A Guard-room; with objects of war on all sides, and a page entering with clothes.** *Collection of Charles II. (?) On copper: 2 ft. 2 in. by 1 ft. 8½ in.*

1747. **Picture Gallery of the Archduke Leopold William at Brussels. In a royal apartment, decorated with works of Titian, Palma, Veronese, and other celebrated Italian masters, David Teniers is pointing out the drawings and objects of art which he has collected for this monarch, to the Archduke and the Count of Fuensaldaña. Signed.** *A companion of this picture is preserved in the Imperial Gallery at Vienna. Collection of Philip IV., Royal Castle and Palace of Madrid. Copper: 3 ft. 5½ in. by 4 ft. 2½ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1748. **Pastoral Conversation. A shepherd, seated on a rock, speaks to a boy who is leaning with both elbows upon an ass; cows, sheep, &c., in the landscape.** *Collection of Charles II., Royal Castle and Palace of Madrid (?). Canvas: 2 ft. 5 in. by 2 ft. 10¾ in.*

ESCUELAS GERMÁNICAS EASTERN SALAS

1749. **Villagers in conversation near a rustic house. A woman leading a cow.** *Collection of Charles III., Royal Castle and Palace of Madrid (?). Panel: 1 ft. 4 in. by 2 ft. ½ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1750. **The Country House. Landscape, with trees and river; and in the distance a church and town. The scene is enlivened by figures.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 4 *ft.* 5 *in. by* 5 *ft.* 9½ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1751. **Landscape, with a cave in which are hermits, and in the distance a castle.** *See note to No.* 1750. *Canvas:* 5 *ft.* 8¾ *in. by* 7 *ft.* 9 *in.*

1752. **Landscape: village on the left, hills with vegetation on the right; in the foreground a family of gipsies, with an old man, whose fortune they are telling.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 5 *ft.* 8¾ *in. by* 7 *ft.* 9 *in.*

1753. **Landscape: in it a traveller at the foot of a hill, and a hermit seated, reading.** *Canvas:* 3 *ft.* 1 *in. by* 1 *ft.* 5 *in.*

1754. **The Temptation of St. Anthony.** *Collection of Philip V., Palace of San Ildefonso. Panel:* 1 *ft.* 7¾ *in. by* 2 *ft.* 3½ *in.*

1755. **The Temptation of St. Anthony.** *Collection of Charles II., Royal Castle and Palace of Madrid. Canvas:* 2 *ft.* 6½ *in. by* 5 *ft.* 4½ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1756. **The Temptations of St. Anthony.** *Copper:* 1 *ft.* 9¾ *in. by* 2 *ft.* 2¾ *in.*

1757. **St. Paul and St. Anthony receiving the bread from Heaven, brought to them by a raven.** *Collection of Charles II.* (?) *and collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 2 *ft.* ½ *in. by* 3 *ft.* ½ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1758. **Christ at the Column.** *Collection of Isabel Farnese, Palace of San Ildefonso. Copper:* 1 *ft.* 4¼ *in. by* 1 *ft.* 2½ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1759. **Armida in the presence of Godfrey of Buillon.** *This picture and the eleven which follow, form a series from the history of Armida and Rinaldo in Tasso's "Jerusalem Freed." Bürger and other critics are doubtful of the authenticity of these pictures, notwithstanding they are all signed. Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Copper:* 10¾ *in. by* 15 *in.*

1760. **Council held by Godfrey to deliberate upon the help asked by Armida.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

1761. **Charles and Ubaldus, in search of Rinaldus, are received by the soothsayer, who reveals to them the halting-place of the hero.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

1762. **Rinaldus on the Isle of Orontes.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1763. **Rinaldus in the chariot of Armida, conducted in his sleep to the Fortunate Isles.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

1764. **Charles and Ubaldus in the Fortunate Isles.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

1765. **Armida's Garden.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

1766. **Separation of Armida and Rinaldus.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

1767. **Rinaldus flies from the Fortunate Isles with his companions, and Armida vanishes through the air in her chariot.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

1768. **Valour of Rinaldus in the Battle with the Egyptians whom Armida favoured.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

1769. **Armida at the Battle, from her chariot exciting the Saracens to fight against Rinaldus.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

1770. **Reconciliation of Rinaldus and Armida.** *See note to No.* 1759. *Copper:* 10¾ *in. by* 15 *in.*

TENIERS (Copy of).

1770*a*. **Rustic Gathering round about a table.** *Canvas:* 1 *ft.* 1 *in. by* 1 *ft.* 11½ *in.* PRINCIPAL STAIRWAY

1770*b*. **Smokers and Drinkers. In the background, through an open door, is seen a representation of the** *Denial of Peter. Canvas:* 2 *ft. by* 2 *ft.* 1½ *in.*

TENIERS (Imitation of DAVID).

1771. **Villagers in front of a rustic house in conversation. In the doorway of the house stands a woman.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 2 *ft.* 1½ *in. by* 2 *ft.* 10¼ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1772. **Village Dance.** *See note to No.* 1771. *Canvas:* 2 *ft.* 1½ *in. by* 2 *ft.* 10 *in.*

1773. **An Old Man hugging a Kitchenmaid. Composition similar to that of No. 1733.** *See note to No.* 1771. *Canvas:* 1 *ft.* 7½ *in. by* 2 *ft.* ¾ *in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1774. **Brabantine Smokers.** Some seated by the table, others by the fireplace, and one entering the door. *Panel: 1 ft. 2 in. by 1 ft. 7¾ in.*

THIELEN (JAN PHILIP VAN). FLEMISH SCHOOL: 1618–1667.

Thielen was born at Malines in 1618, was apprenticed to Theodore Rombouts at Antwerp in 1632, and was admitted as master in 1642. He settled at Malines in 1660, and there died in 1667 or 1677. His second master was Segers, and though Thielen was much weaker in drawing and colour and more delicate in execution, yet he painted in the style and taste of his great instructor. He excelled in the painting of flowers.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1775. **Flowers, with a medallion.** *Copper: 4 ft. 1 in. by 3 ft.*

THULDEN or TULDEN (THEODORE VAN), FLEMISH SCHOOL: 1607–1676.

This artist was born at Herlogenbosch, and at an early age went to Antwerp, where he studied first under Abraham Blyenberch, and later under Rubens. He assisted Rubens in many of his great works, especially those done for Marie de' Medici in the Luxembourg Palace. He visited Paris in 1633, and among many works executed there, the best is the altar-piece *St. Barbara.* He returned to Flanders and settled at Antwerp, where he married Van Balen's daughter. He treated historical subjects, village scenes, &c., and collaborated with Pieter Neefs, Steenwyck, Wildens, and Moneper.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1776. **Orpheus playing the Lyre, surrounded by the various animals which collect to hear him.** The animals are believed to be by F. Snyders. Life-size. *Collection of Charles II., Torre de la Parada. Panel: 6 ft. 4 in. by 14 ft.*

PRINCIPAL STAIRWAY

1777. **The Discovery of Dye.** Hercules is watching a dog with red-stained muzzle, and its paw placed upon a shell-fish. Life-size. *Canvas: 5 ft. 1½ in. by 6 ft. 10½ in.*

TIEL (Justus). Flemish School (?).

There are no biographical data for this painter, and he is only known by the signature on the following picture. His style seems to indicate that he was one of the pseudo-Italian painters of the sixteenth century.

1778. **Allegory relative to the education of Prince Philip (afterwards Philip III.). The noble youth is standing; whole figure; Time, turning Love away from his side, places Justice before him, who presents him with a sword.** *Collection of Philip II., House of the Treasury. Panel:* 5 *ft.* 1½ *in. by* 3 *ft.* 5 *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

UDEN (Lucas van). Flemish School: 1559–1672.

Son of Artus van Uden, a landscape painter of little importance. He was influenced by the works of Paul Bril and the landscapes of Rubens, and lacked originality. He was born at Antwerp in 1659, and died in 1672. We know of sixty-two etchings by this artist.

1779. **Landscape, with a hill and ravine: animated by various figures.** *Panel:* 1 *ft.* 7 *in. by* 2 *ft.* ⅝ *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1780. **Landscape, rocky and arborescent, with a waterfall in whose brim is seen the rainbow. Figures, by Jordaens, representing the Eagle of Jupiter drinking the nectar in the cup of Hebe.** *Collection of Charles II., Royal Castle and Palace of Madrid (?). Saved from the fire of* 1734, *figuring as a work of Paul Bril. Canvas:* 3 *ft.* ¼ *in. by* 4 *ft.* 2 *in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

UDEN (Style of Van).

1781. **Landscape, luxuriant, with woods to the left; and a man seated at the foot of a tree with his arms opened.** *Panel:* 1 *ft.* 1½ *in. by* 1 *ft.* 9 *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

UTRECHT (Adriaen van). Flemish School: 1599–1652.

Adriaen van Utrecht was born at Antwerp in 1599. He became free of the Guild in 1625. He excelled in the painting of domestic fowls, dead game, and inanimate objects. He studied under Herman de

Nyt from 1614. He travelled in France, Germany, and Italy, and afterwards went to Spain, where he was much employed by Philip IV. He frequently inserted flowers and fruits into the pictures of other artists. His pictures are fairly numerous.

1782. **Larder: there is on a table a peacock, an enormous goose, other birds, and many vegetables; at the side an old woman speaks with two men, one of whom is splitting wood. Figures by Jordaens.** *Canvas: 6 ft. 6 ¾ in. by 10 ft. 1¼ in.*

1783. **Larder: dead birds, fruits, vegetables, a parrot and a monkey.** *Canvas: 3 ft. 2¼ in. by 9 ft. 11¾ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1784. **Festoon of Fruits and Vegetables. A decoration for some one of the royal palaces.** *Collection of Philip IV.* (?). *Canvas: 6 ft. 4½ in. by 1 ft. 11¼ in.*

VALCKENBORCH (LUCAS VAN). FLEMISH SCHOOL: 1530–1535.

This painter, born at Mechlin in 1630, entered the Guild of St. Luke in 1560, and became master in 1564. He may have studied under Pieter Brueghel. "His figures are of moderate drawing, but have a certain elegance. His execution is very finished."

1785. **Landscape, with ruins, and ironworks run by a waterfall.** *Panel: 1 ft. 4 in. by 2 ft. ¾ in.*

1786. **Rocky Landscape: with ironwarks, &c.** *Collection of Charles II.* (?). *Panel: 1 ft. 4 in. by 1 ft. 11¼ in.*

1787. **Rocky Landscape, enlivened by figures of persons and camels.** *Panel: 1 ft. 6¼ in. by 2 ft. 2½ in.*

1788. **View of the Palace of the Archdukes at Brussels (?).** *Collection of Philip IV.* (?). *Probably formed part of those which came from Flanders for Isabel of Bourbon. Canvas: 5 ft. 5½ in. by 8 ft. 4 in.*

VEEN (OTHO VAN). FLEMISH SCHOOL.

Veen's father was Burgomaster of Leyden, and placed his son under the direction of Isaac Swanenburch. At Liège the youth was patronised by Cardinal Grosbeck, who sent him to Rome with introductions. He studied there in the atelier of Frederigo Zaccaro.

After seven years in Italy he returned to Liège, where he became page to Ernest of Bavaria. His protector sent him to Vienna on a mission to Rodolph II., in whose service he remained for some time. In 1584 he revisited Leyden, and in 1585 was in the Court of Alessandro Farnese, Prince of Parma. This artist also distinguished himself in literature.

1789. **Portrait of an unknown Magnate; kneeling in prayer under the patronage of a holy Bishop. He is clad in armour. Wing of an** *oratorio* **or triptych.** *Companion to the following panel. Panel: 3 ft. 10 in. by 1 ft. 2½ in.* SALAS DE ALFONSO XII.

1790. **Portait of an unknown lady, probably wife of the knight on the preceding panel. She is also kneeling in prayer, under the patronage of St. John the Baptist. Wing of** *oratorio. Companion to No. 1789. Panel: 3 ft. 10 in. by 1 ft. 2½ in.* ESCUELAS GERMÁNICAS: WESTERN PASSAGES

VOLLENHOVE (H.). Dutch School. Of this painter we only know that he flourished at Utrecht in 1614, and that he cultivated historical *genre* painting; but he also excelled in the painting of birds, dead animals, &c.

1791. **Dead Birds. Signed.** *Canvas: 11 in. by 14 in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

VOS (Cornelis de), the elder. Flemish School.

Cornelis de Vos, the elder, was born at Alost probably about 1585; he died at Antwerp on the 9th of May 1651. Although he adhered in his devotional subjects to the old Flemish style, he treated mythological subjects with great freedom, and made it evident in them that he had attached himself to the great school of Rubens. As a painter of portraits he is one of the class called *naturalistic*.

1792. **The Triumph of Bacchus. The God of the Vintage goes in a chariot drawn by tigers; he is embracing a** *bacchante,* **and followed by Silenus, who appears mounted on an ass.** *Collection of Charles II., Torre de la Parada. Canvas: 5 ft. 10¼ in. by 9 ft. 7 in.* PRINCIPAL STAIRWAY

1793. **Apollo and the serpent Python. Cupid discharges an arrow against the slayer of the monstrous reptile. Signed.** *Collection of Charles II. (?). Came from the Royal Academy of St. Ferdinand in 1827. Canvas: 6 ft. 1¼ in. by 8 ft. 7 in.*

RESTORATION AND SALAS OF THE NORTH-EAST

1794. **Venus rising out of the Sea.** A nymph, led in the arms of a triton, offers to the goddess a necklace of pearls. *Canvas: 5 ft. 11¾ in. by 6 ft. 3 in.*

VOS (MERTIN OR MARTIN DE), the elder. FLEMISH SCHOOL: 1532–1603.

Martin de Vos, one of the best of the pupils of Frans Floris, was born at Antwerp in 1532. He went to Venice, and received instruction there from Tintoretto. On his return he established a school at Antwerp. Kügler says of him: "Martin de Vos is less cold in feeling and less exaggerated in his muscular indications than Frans Floris; he is also generally careful in finish, and melting in touch; at the same time his motives are often mannered, his outlines hard and his colouring crude."

ESCUELAS GERMÁNICAS: EASTERN SALAS

1796. **The Treachery of Delilah.** Samson is seen in her arms with his hair cut by the Philistines. Authenticity appears doubtful. *Collection of Charles II. (?). Saved from the fire of 1734. Canvas: 1 ft. 1½ in. by 1 ft. 7¾ in.*

VOS (PAUL DE). FLEMISH SCHOOL: 1590–1678.

This artist was an imitator of F. Snyders. He pictured scenes of the chase, battles, &c., and executed a large number of works for Philip IV. of Spain.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1798. **Fox, running.** Decoration; as also are all the following by this painter. *Collection of Charles II, Torre de la Parada. Canvas: 2 ft. 8½ in. by 2 ft. 7½ in.*

1799. **Cat-fight within a larder, where are seen dead birds, fruit, vegetables, &c.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 9¼ in. by 5 ft. 7 in.*

1800. **A Dog.** *Came from the Palace de la Zanzuela in 1828. Canvas: 3 ft. 9¼ in. by 2 ft. 8 in.*

1801. **The Dog and the Magpie.** *Canvas: 3 ft. 8¾ in. by 2 ft. 8¼ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1802. **Deer Hunting.** *Collection of Philip IV. (?). Came from the Palace of Aranjuez in 1829. Canvas: 6 ft. 10½ in. by 11 ft. 3¼ in.*

1803. **Deer attacked by a pack of hounds** *Collection of Charles II, Torre de la Parada. Canvas: 6 ft. 10½ in. by 11 ft. 3¼ in.*

1804. **A Greyhound.** *Canvas: 3 ft. 9¼ in. by 1 ft. 8½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1805. **Bull attacked by Dogs. Repetition of the subject treated by Snyders in No. 1690.** *Collection of Charles II, Torre de la Parada. Canvas: 5 ft. 2 in. by 6 ft. 6 in.*

1806. **A Wild Boar.** *Collection of Charles II., Torre de la Parada. Canvas: 2 ft. 2½ in. by 1 ft. 2½ in.*

1807. **A Dog, with a swallow flying about his head.** *Companion to No. 1806. Canvas: 2 ft. 2½ in. by 1 ft. 2½ in.*

1808. **The Dog and the Shadow.** *Collection of Charles II., Buen Retiro. Canvas: 6 ft. 8½ in. by 6 ft. 9½ in.* PRINCIPAL STAIRWAY

1809. **A White Greyhound.** *Square canvas: 3 ft. 5 in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1810. **Larder. Upon a red-covered table there is a dead fallow buck, a great basket with fruit, and several birds. A cat and parrot figure in the composition. Signed.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 9½ in. by 6 ft. 2½ in.*

1812. **The Storks and the Fox. The storks are in a pond, and the fox shows his teeth from the shore.** *Canvas: 1 ft. 11¼ in. by 7 ft. 1½ in.* PRINCIPAL STAIRWAY

VOS (Paul de)?

1813. **Otter Hunting: otters attacked by four dogs in a swamp.** *Collection of Isabel Farnese, Palace of Ildefonso, where it figured as a work of Fyt. See note to No. 1151. Canvas: 2 ft. 4¾ in. by 5 ft. 8¾ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

VOS (School of Paul de).

1814. **Eden. The foreground is crowded with animals of every species, and in the distance is represented the creation of man and woman.** *Canvas: 5 ft. ¾ in. by 2 ft. 8 in.*

1814a. **Bear Hunting.** *Panel: 2 ft. 7½ in. by 3 ft. 1½ in.* PRINCIPAL STAIRWAY

VRANCX or FRANCK (Sebastiaen). Flemish School: 1573–1647.

This artist excelled in the painting of battles, and had the glory of initiating into Flemish art the *genre* in which Snayers and Van der Meulen made such names for themselves. He was born at Antwerp in 1573, and died in that city in 1647.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1815. **Encampment of the Army of Ambrose Spinola near Ostende.** *Mr. Henry Gibbs, St. Dunstan's, Regent's Park, London, possesses a reproduction of this picture. Signed by the author. Canvas: 1 ft. 4¼ in. by 3 ft. 7¼ in.*

SOUTHERN PASSAGE: PRINCIPAL FLOOR

1816. **Cavalry Encounter at the edge of a wood.** *On copper: 1 ft. 2½ in. by 1 ft. 7½ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1816*a*. **Surprise of a Convoy in an ambush of infantry and cavalry. Signed. The landscape is by Jan Brueghel.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel: 1 ft. 6¾ in. by 2 ft. 9½ in.*

1816*b*. **Landscape, with woods: vehicles, and travellers on horseback and on foot. Landscape by Brueghel.** *Companion to No.* 1816*a*, *to which see note. Panel: 1 ft. 6¼ in. by 2 ft. 7¼ in.*

WEYDEN (ROGER OR ROGIER VAN DER). FLEMISH SCHOOL: 1400–1464.

Rogier van der Weyden, called Rougelet de la Pastine, was born at Tournay about 1400. In 1426 he was apprenticed to a Robert Campin to learn painting, and in 1432 entered the Painters' Guild at Tournay as a master. He received about this time an important commission from the Municipality of Brussels, namely, to paint four subjects illustrative of Justice in the Golden Chamber in the Hôtel de Ville. These works, which were much praised in their time, have perished. He travelled in Italy, and was patronised by Leonello d'Este of Ferrara; and it is evident that he painted for many other noble Italian families. Van der Weyden was the founder of the school of Brabante, whose centre was Brussels. His style, though Flemish, is distinct from that of Jan Van Eyck. He seems to have been of an intensely religious nature, and painted with much pathetic feeling scenes from the history of Christ. He died in June 1464. Among those masters whose work is evidence of the widespread influence of Van

der Weyden, may be mentioned Hans Memlinc, Dierick Bonts, Martin Schongauer, and others.

1817. **The Crucifixion.** On the right of the cross, the Virgin is supported by St. John and one of the Marias. Other two holy women, showing in their attitudes their profound grief, occupy the left side. *This picture bears the forged signature of Albert Dürer, with the date* 1513. *Collection of Philip II., Royal Castle and Palace of Madrid. Panel:* 1 *ft.* 6½ *in. by* 1 *ft.* SALAS DE ALFONSO XII.

1817*a*. **The Marriage of the Virgin.** In two compartments. *Passavant and Waagen attribute this work to the painter and engraver Jan de Zwol; but the evident analogy between this panel and Nos.* 534*a and* 534*b of the Berlin Museum (both of which are undoubtedly by Van der Weyden the Elder) leaves no other than our own attribution probable. From the Monastery of the Escorial, where it was sent probably by Philip IV. Panel:* 2 *ft.* 6 *in. by* 2 *ft.* 11 *in.*

WEYDEN (Copy of ROGIER VAN DER).

1818. **The Descent from the Cross.** Joseph of Arimathea and Nicodemus assist in lowering the body of Jesus from the cross; while St. John and one of the Marias support the Virgin, who is overcome with grief; two other Marias weep over the death of the Redeemer, Background of gold, adorned in the Gothic style in the upper part. Figures somewhat less than life-size. *The original of this interesting picture exists in the Escorial, and was painted for the chapel of Our Lady of the Victories of Louvania. It was acquired by Mary of Hungary, Governess of the Netherlands, from the Cofradia de los Ballesteros to which it belonged, and sent to Spain. Collection of Philip II., Royal Residence of Pardo. Panel:* 6 *ft.* 6 *in. by* 8 *ft.* 6¼ *in.*

WIERINGEN (CORNELIS VAN). DUTCH SCHOOL: 1570 or 1580–1635 or 1642.

Cornelis van Wieringen was born at Haarlem some time between 1570 and 1580. He was bred to a seafaring life and developed a love for painting sea-pieces, storms, &c. He also painted some excellent landscapes. He etched some plates of both landscapes and sea-pieces. The date of his death is given as 1635 or 1642.

ESCUELAS GERMÁNICAS: WESTERN SALAS — 1819. **Naval Combat: observed from a rock by two persons; with a burning castle. Signed.** *Panel: 1 ft. 4¾ in. by 2 ft. 11 in.*

WIERINGEN (Style of).

ESCUELAS GERMÁNICAS: EASTERN SALAS — 1820. **Naval Combat (?).** *Collection of Charles II. (?) Came from the Palace of Aranjuez in 1828. Canvas: 1 ft. 6 in. by 2 ft.*

WILDENS (Jan). Flemish School: 1586–1653.

Though a pupil of Pieter Verhulst, Jan Wildens owed to himself the great progress which he made in art by his own diligent study of nature. In 1604 he was made master in the Guild of St. Luke. He was an excellent landscape painter, and placed backgrounds in the pictures of Rubens, Snyders, and others. His son Jeremias was also a painter but died shortly after his father, whose death took place at Antwerp, his native city, in October 1653.

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII. — 1821. **Landscape, with a lake, by the shore of which is a boat with people, and a gipsy telling fortunes in the middle of a group.** *Canvas: 4 ft. 8 in. by 7 ft. 2¼ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS — 1822. **Landscape: the Mineral Springs of Spa. View of the spring called** *La Savonnière.* **Two men show the map of the locality to a lady and gentleman; other figures: people of all conditions drinking the health-giving waters.** *Saved from the fire of the old Castle in 1734. Canvas: 5 ft. 4½ in. by 6 ft. 2½ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII. — 1823. **Landscape, with woods: in it a hunting party of the Court of Archduke Leopold.** *Collection of Philip IV., Royal Castle and Palace of Madrid. Canvas: 5 ft. 9 in. by 6 ft. 3¼ in.*

WESTERN PASSAGE: BASEMENT — 1824. **Landscape. Farm-land, with groups of trees at intervals; in the foreground a lake surrounded by small houses, with people engaged in sheep-shearing.** *Collection of Charles II. (?) Canvas: 3 ft. 10¾ in. by 6 ft. 1 in.*

WILLAERTS (Adam). Flemish School.

This distinguished painter of marines, seaports, markets, and festivals, was born at Antwerp in 1577. It is believed that he died at Utrecht about 1665.

In 1600 he seems to have left his native city and settled at Utrecht, where he became member of the Guild of St. Luke in 1611. He is represented at Antwerp, Berlin, Frankfort, Dresden, Rotterdam, and elsewhere.

1825. **Sea-piece, with vessels, fishing-boats, &c. Signed in 1621.** *Collection of Charles II.* (?) *Canvas: 2 ft.* 8¼ *in. by* 4 *ft.* 1 *in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

WOLFORT or WOLFAERT (Artus). Flemish School: 1625–1687.

This artist, born at Antwerp in 1625, or, as some biographers say, in 1591, distinguished himself as a painter of biblical and mythological subjects, which he executed in small dimensions. He is said to have died in 1687.

1826. **The Flight into Egypt. Background: a beautiful and luxuriant landscape. Signed.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *On copper:* 1 *ft.* 10½ *in. by* 2 *ft.* 5¾ *in.*

1827. **The Resting of the Holy Family in the Flight into Egypt.** *Companion to No.* 1826. *See note to No.* 1826. *On copper:* 1 *ft.* 10½ *in. by* 2 *ft.* 5¾ *in.*

WOUWERMAN or WOUVERMANS (Philip). Dutch School: 1619–1668.

Philip Wouwerman was a native of Haarlem, and was baptised in that city in May 1619. He gathered the rudiments of art from his father, and studied afterwards under Jan Wynants. In 1540 he became member of the Painters' Guild at Haarlem, and was elected Dean of Guild in 1645. It is supposed that he spent all his life in his native city, and there died in May 1668. He is distinguished by the grace with which he composed and painted hunting parties, cavaliers, and battles. He was a master of animal painting, and thoroughly understood the painting of motion. He excelled also in the treatment of landscape, which is always a prominent feature of his

pictures. His works are very numerous, and are to be found in most galleries.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1828. **The Halt of the Huntsman. He is on horseback and stops to take a drink from a woman near an inn, forming a group with other figures.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 1 *ft.* ½ *in. by* 1 *ft.* 1½ *in.*

1829. **The Two Horses: a horseman, who rides on one of them, leads the other by the halter; both horses are startled by a little dog.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 1 *ft.* ¾ *in. by* 1 *ft.* ½ *in.*

1830. **The Departure for the Hunt. A horseman is going to ford a river, and another speaks with some ladies in a coach.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 2 *ft.* 5½ *in. by* 3 *ft.* 5 *in.*

1831. **Hare Hunting Party.** *Companion to No.* 1630. *See note to No.* 1630. *Canvas:* 2 *ft.* 5¾ *in. by* 3 *ft.* 5 *in.*

1832. **Departure of a Hunting Party: on horse and on foot, fording a river.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 1 *ft.* 7½ *in. by* 2 *ft.* 1½ *in.*

1833. **Hunters resting in a Park beside a fountain, in which is represented Neptune.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 1 *ft.* 10½ *in. by* 2 *ft.* 3¼ *in.*

1834. **The Departure from Home. A horseman waits at the gate while others mount, and two lads lead a goat drawing a chest full of forage.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel:* 1 *ft.* 2½ *in. by* 1 *ft.* 6½ *in.*

1835. **Hunting Party halting at an Inn. Signed.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 2 *ft. by* 2 *ft.* 4 *in.*

1836. **Encounter between Cavalry and Infantry, and a burning convoy.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 1 *ft.* 7 *in. by* 5 *ft.*

1837. **Encounter between Lancers and Foot Soldiers.** *See note to No.* 1836. *Canvas:* 1 *ft.* 11¼ *in. by* 2 *ft.* 3½ *in.*

WOUWERMAN (Style of).

1838. **Travellers, resting. They warm themselves by a bonfire in a wood, near a ruined castle, having unharnessed their horses.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 1 *ft.* 2 *in. by* 1 *ft.* 4 *in.*

1839. **Landing Cargo. On the right, the sea with ships.** ESCUELAS GERMÁNICAS: EASTERN SALAS
Canvas: 2 ft. by 2 ft. 7½ in.

WYTENWAEL, WTE-WAEL or UITEWAEL (JOACHIM). DUTCH SCHOOL.

This Dutch painter, whose exact name has not been ascertained, was born at Utrecht in 1566, and died in or after 1627. He was the son of a painter on glass, and followed his father's profession till he had reached his eighteenth year, when he became a scholar of Joost de Beer. After serving his apprenticeship with De Beer he went to Italy and remained for some time at Padua. For four years he served the Bishop of St. Malo, and returned to Utrecht, where he ended his days. He painted historical subjects of small dimensions, and furnished glass-painters with designs. He is said also to have carried on a trade in hemp. The picture from his hand in this gallery is one of his best works.

1840. **The Adoration of the Shepherds. Signed in 1625.**
Panel: 2 ft. by 3 ft. 2¾ in.

YKENS (CATHARINE). FLEMISH SCHOOL.

This lady artist was born at Antwerp in 1683; the date of her death is unknown. She excelled in the painting of fruit and flowers.

1841. **Festoon of Flowers and Fruits. In the centre a medallion with a landscape.** *Came from the Palace of Aranjuez in 1828. Canvas: 2 ft. 11 in. by 2 ft. 3½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1842. **Garland of Flowers: with a landscape in the centre.** *Companion to, and from the same source as, No. 1841. Canvas: 2 ft. 11 in. by 2 ft. 3½ in.*

YKENS (FRANS), the younger. FLEMISH SCHOOL: 1601–1693.

Frans Ykens was born at Antwerp in 1601, and died in 1693. He studied under his uncle, Osias Beert, and later in France. He was free of Guild in 1630. He is known to have worked at Brussels for a short time about 1666. He excelled in painting fruits and

flowers. He is said to have died in miserable circumstances.

ESCUELAS GERMÁNICAS: WESTERN SALAS

1843. Larder, with a hare, cauliflowers, a dish of strawberries, and dead birds. *Saved from the fire of the old Castle and Palace of Madrid in 1734. Canvas: 3 ft. 5¾ in. by 5 ft. 7 in.*

ZEGERS (Daniel). Flemish School: 1590–1661.

Daniel Zegers, often wrongly styled Segers, was born at Antwerp in 1590. He was a scholar of Jan Brueghel. At the age of 24 he attached himself to an order of Jesuits, and was popularly known as the *Jesuit of Antwerp.* He embellished the works of Cornelis Schut and Rubens with flowers and fruit. He is said to have died in a Jesuit convent at Antwerp in 1661.

"His flowers, which are sometimes highly finished, and at others somewhat decoratively treated, combine admirable drawing, and great truth of nature in form and colour, with a tasteful arrangement. In painting red roses he employed colours which have remained unchanged, while the roses of every other flower-painter have either turned violet or faded altogether." His works are well distributed through the various galleries of Europe.

ESCUELAS GERMÁNICAS: EASTERN SALAS

1844. Garland of Flowers. In the centre is the Virgin with the Infant Jesus, painted by Schut or Diepenbeck. *Came from the Palace of Aranjuez in 1828. Canvas: 2 ft. 9½ in. by 2 ft.*

ESCULEAS GERMÁNICAS: WESTERN SALAS

1845. Crown of Flowers. In the centre the marble statue of the Virgin with the Child in her arms. Figures by C. Schut (?). *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No. 1151. On copper: 2 ft. 10¼ in. by 2 ft. 2 in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1846. Crown of Flowers. In the centre a medallion with the Virgin and Child. Figures by Schut. *Panel: 2 ft. 5½ in. by 1 ft. 8½ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1847. Crown of Flowers. In the centre a medallion, which represents St. Francis, in marble bas-relief. Figure by Schut (?). *Came from the Palace of Aranjuez in 1828. Canvas: 3 ft. 6½ in. by 2 ft. 7¼ in.*

1848. Crown of Flowers. In the centre, the Virgin with Jesus and St. John. Figures by Schut or Quellyn (?). *Panel: 2 ft. 6 in. by 1 ft. 11 in.*

1849. Crown of Flowers. In the centre the Virgin and Child. Figures by Schut. *Collection of Isabel Farnese, Palace of San Ildefonso. On copper: 2 ft. 8¾ in. by. 2 ft. 1 in.* ESCULEAS GER-MÁNICAS: EASTERN SALAS

1850. Festoon of red, yellow, and white roses, interwoven with a bunch of ivy, hanging from two blue bows. *Collection of Isabel Farnese, Palace of San Ildefonso, where were other five, which, with this one, formed a set. Panel: 1 ft. 3 in. by 2 ft. 1 in.* ESCUELAS GER-MÁNICAS: WESTERN SALAS

1850*a*. Pot of Flowers, with a medallion in the centre. *Panel: 3 ft. 2 in. by 2 ft. 2¼ in.* ESCUELAS GER-MÁNICAS: EASTERN SALAS

ZEGERS (Style of DANIEL).

1851. Crown of small flowers, fruits, and insects. In the centre, a medallion. Figure by Teniers (?). *Came to this Museum from the Palace of the Moncloa in 1828. Panel: 2 ft. by 1 ft. 6½ in.* ESCUELAS GER-MÁNICAS: WESTERN SALAS

ZEGERS (GERARD). FLEMISH SCHOOL: 1591–1651.

Gerard, brother of Daniel Zegers, was born at Antwerp in 1591. He was first a scholar of Hendrick van Balen, and afterwards, iu Italy, placed himself under Abraham Janssens. At Rome also he became a disciple of Bartolomeo Manfredi. He went to Spain under the patronage of Cardinal Zapara, and entered the service of the Spanish King. He painted in the style of Caravaggio, and his subjects were usually street musicians, card-players, &c.

"His compositions are well balanced, his heads of elevated form, though seldom important, his figures elegant, actions graceful, his colouring always harmonious, and his treatment broad."— Kügler, *Handbook*, p. 294

1852. Jesus in the house of Martha and Mary. "But Martha was cumbered about much serving, and came to him, and said, Lord, dost thou not care that my sister hath left me to serve alone? bid her therefore that she help ESCUELAS GER-MÁNICAS: EASTERN SALAS

me. But Jesus answered and said unto her, Martha, Martha, thou art careful and troubled about many things: but there is one thing needful, and Mary hath chosen that good part, which shall not be taken away from her." *Zegers probably painted this picture while in Spain, during the reign of Philip III. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 6 ft. 8 in. by 7 ft.*

ANONYMOUS PAINTINGS OF THE GERMANIC SCHOOLS

FLEMISH SCHOOL OF THE XVTH CENTURY

1853. **The Annunciation.** *Waagen attributes this work to some painter of the last days of the school of Van Eyck. Proceeds from the Oratorio of the Infirmary of the Monastery of the Escorial. Panel: 2 ft. 5½ in. by 2 ft. 3¼ in.* SALAS DE ALFONSO XII.

1855. **The Marriage of St. Catherine of Alexandria.** *This picture appears without doubt to belong to the early period of Mabuse (Jan Gossaert), and presents all the characteristics of a copy. Proceeds from the Vicarial Sala of the Monastery of the Escorial. Panel: 3 ft. by 2 ft.*

1856. **St. Anthony of Padua converting, at Toulouse, the Albigense heretic, by the miracle of the hungry mule kneeling to adore the sacred Eucharist, set in a basket of barley.** *Proceeds from the Monastery of the Escorial, where it was attributed to Lucas of Holland. Panel: 3 ft. 11¼ in. by 2 ft. 7¼ in.*

1857. **Ex Voto (?). The subject represented seems to allude to some historical miracle. A priest says Mass in the presence of some personage, and while he raises the sacred Host, directs his gaze to an edifice whose front wall is removed, presenting an interior of four flats with people.** *From the same source as No. 1856. Panel: 2ft. by 1 ft. ½ in.*

1858. **The Adoration of the Kings.** *From the Monastery of the Escorial. Panel: 1 ft. 9 in. by 1 ft. 2 in.*

GERMAN SCHOOL OF THE XVTH CENTURY

1859. **Portrait of Emperor Maximilian I., grandfather of Charles V. Bust.** *Collection of Philip III., Royal Castle and Palace of Madrid. Panel: 1 ft. 7½ in. by 1 ft. 1½ in.*

DUTCH SCHOOLS OF THE XVTH CENTURY (?)

SALAS DE ALFONSO XII.

1860. **Burlesque Chirurgical Operation.** A village surgeon in ludicrous costume, and armed with an enormous bistoury, is in the middle of the scene, operating upon the head of an old man; seemingly extracting some artichokes. The extraordinary operation is witnessed by a man and a woman, both of grotesque appearance. The picture forms a circle, round about which there are gold ornaments on a black background, with two verses in old Dutch, written in Gothic characters. *Panel: 1 ft. 7 in. by 1 ft. 1½ in.*

UNDETERMINED GERMANIC SCHOOLS OF THE XVTH CENTURY (?)

1861. **The Virgin Mary suckling the Infant Jesus.** On each side angels playing and singing. Background, black with golden rays about the figure of the Virgin. *Felgerman believes this beautiful panel to be a free copy of a part of the great altar-piece by the brothers Van Eyck, now in the Berlin Museum, being executed by Bernard van Orley. Proceeds from the Infirmary of the Monastery of the Escorial, where it was attributed to Lucas of Leyden. Panel: 1 ft. 9 in. by 1 ft. 3 in.*

1862. **Mystic Caprice upon the Descent of Christ to the Refuge of Abraham.** *Saved from the fire of the Royal Castle in 1734, at which time it was attributed to Bosch. Panel: 6¼ in. by 12¾ in.*

FLEMISH SCHOOL OF THE XVITH CENTURY

1863. **The Circumcision.** Pseudo-Florentine School. *Panel: 1 ft. 9½ in. by 1 ft. ¾ in.*

1864. **The Mass of St. Gregory.** Background: temple of Flemish *Renaissance* architecture, in which are seen, besides the Pope, saying Mass, and his assistants, the Cardinal, who holds in his hand the tiara of St. Gregory; also seven other people. *Waagen inclines to believe this to be a work of Van Orley. Came from the Palace of Madrid in 1827. Panel: 2 ft. 4 in. by 1 ft. 9¾ in.*

1865. **The Virgin Mary, with Jesus standing in her lap.** *Mündler believed this picture to be by Mabuse, and Robinson is of the same opinion. It has analogies of style with pictur No. 63 among*

the anonymous of the Museum of Brussels. Panel: 2 ft. ½ in. by 1 ft. 9½ in.

1866. The Virgin, with the Child Jesus and St. John. Background: an exquisite landscape. *Felgerman and other critics believe this panel to have been the work of Quinten Massys; but to us it appears to belong to a later period and to be by a pseudo-Italian artist. Came to this Museo in 1827, from the apartment of the Queen, Palace of Aranjuez. Panel: 3 ft. 2¼ in. by 2 ft. 3½ in.* SALAS DE ALFONSO XII.

1867. Portrait of an unknown Lady, dressed in black with head-dress and neckcloth. Bust. *Came from the Palace of Aranjuez in 1828. Panel: 1 ft. ½ in. by 9 in.*

1868. Portrait of an unknown personage, with long grey beard: dressed in black with over-gown and sleeves of marten skins. On the bottom is read the age of the subject, and the date MDLXXXIII., in which the portrait was painted. *Panel: 3 ft. 5¾ in. by 2 ft. 7¼ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1869. Christ at the Column. Scene: ruined portico of the *Renaissance* style. *Collection of Isabel Farnese, Palace of San Ildefonso, where it passed as the work of Lucas of Holland. See note to No. 1151. Panel: 1 ft. 7 in. by 1 ft. 1½ in.* SALAS DE ALFONSO XII.

1870. Portrait of Philip II. Life-sized bust. *This picture has much in common with the works of Frans Floris. It figured as one of the school of Titian in the collection of Isabel Farnese, Palace of San Ildefonso. Panel: 1 ft. 4 in. by 1 ft. ½ in.* ESCUELAS GERMÁNICAS: EASTERN SALAS

1871. Portrait of a young Cavalier, unknown: dressed in elegant military garb of the sixteenth century. Half-figure; life-size. *Canvas: 3 ft. 6½ in. by 2 ft. 7¼ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1872. Portrait of an unknown Boy, of noble birth: standing, with a sword and dagger, and a sheet of paper in his hand, beside a table at whose foot there is a rabbit. Whole figure; life-size. *Canvas: 3 ft. 5¾ in. by 2 ft. 7¼ in.*

1873. Landscape, with a river: on the right, mountains with a town, on the left woods with a village, the steeple of whose church is reflected in the river. Imitation of the style of Bosch and of Patimi. *Panel: 2 ft. 4¾ in. by 3 ft. 5½ in.* EASTERN PASSAGE: PRINCIPAL FLOOR

1874. Portrait of Emperor Rodolph II. Head of life-size. Without doubt this canvas has been cut down. *Collection of Philip IV., Royal Castle and Palace of Madrid. Saved from the fire of 1734. Canvas: 1 ft. 2½ in. by 1 ft. ½ in.* ESCUELAS GERMÁNICAS: WESTERN SALAS

1875. Adam and Eve; copy of Raphael: on the reverse *The Old Law* and *The New Law*, *chiaro-oscuro*, in two compartments, which were doubtless the wings of a small oratorio. *Collection of Philip IV., Royal Castle and Palace* SALAS DE ALFONSO XII.

of Madrid. Attributed to A. Dürer in the inventory of 1637. *Panel:* 1 *ft.* 2 *in. by* 1 *ft.* ½ *in.*

1876. **The Death of Lucretia. More than half-figure.** *Collection of Isabel Farnese, Palace of San Ildefonso, in which it was attributed to Guilio Romano. The learned Waagen believed this to be a work of Lambert Lombard. Panel:* 1 *ft.* 8 *in. by* 1 *ft.* 2¾ *in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

1877. **St. Luke writing his Gospel. Life-sized bust with hands.** *Panel:* 2 *ft.* 1 *in. by* 1 *ft.* 7 *in.*

EASTERN PASSAGE: PRINCIPAL FLOOR

1878. **St. John the Evangelist. Life-sized bust with hands.** *Companion to No.* 1877. *Panel:* 2 *ft. by* 1 *ft.* 7 *in.*

1879. **St. Mark, with the symbolic Bull behind, and an open book in his hands. Life-sized bust.** *Companion to the two preceding pictures. Panel:* 2 *ft.* 1 *in. by* 1 *ft.* 6¾ *in.*

WESTERN PASSAGE: BASEMENT

1880. **The Idolatry of Solomon.** *The imitation of the great Venetian masters is very evident in this work. Collection of Isabel Farnese, Palace of San Ildefonso. On copper:* 1 *ft.* 3½ *in. by* 1 *ft.* 8 *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1881. **Portrait of an unknown Lady, seated, with a little dog in her hands. Less than half-figure; life-size.** *Collection of Philip IV., Royal Castle and Palace of Madrid, in which it was attributed to Albert Dürer. Panel:* 2 *ft.* 6 *in. bv* 1 *ft.* 10¼ *in.*

SALAS DE ALFONSO XII.

1882. **Portrait of a Man, with red moustache and beard, dressed in black, his gloves in his left hand.** *This picture suggests the style of François Clouet, a painter much esteemed in France from the time of Francis I. to that of Henry III. Collection of Isabel Farnese, Palace of San Ildefonso, in which it was attributed to Titian. Panel:* 11 *in. by* 8 *in.*

PRINCIPAL STAIRWAY

1882*a*. **The Beheading of St. John the Baptist.** *Some suppose that this picture contains an ironical allusion to the arrest and death of Prince Charles, son of Philip II.; it contains at any rate the portraits of many of the Princes of that period. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 9 *ft.* 1½ *in. by* 9 *ft.* 3 *in.*

1882*b*. **Portraits of Queen Christina of Denmark; Claudia of France, Duchess of Lorrain; and Christina of Lorrain, Duchess of Florence. These three portraits occupy separate compartments, terminating in an arch, and each has at the bottom its corresponding coat-of-arms.** *Companion to No.* 1882*a. Collection of Philip IV., Royal Castle and Palace of Madrid, in* 1637, *proceeding from the House of Mansfelt. Erroneously attributed to Sánchez Coello in the inventory of the pictures saved from the fire of* 1734. *Canvas:* 3 *ft.* 2 *in. by* 5 *ft.* 1 *in.*

1882*c*. Portraits of Antonia of Lorrain, Duchess of Cleves; Catherine, Princess of Lorrain; and Isabella of Lorrain, Duchess of Bavaria: the three, as in the preceding picture, occupying their respective compartments, with their coats-of-arms. *Companion to No.* 1882*b*. *See historic note to No.* 1882*b*. *Canvas:* 3 *ft.* 2 *in. by* 5 *ft.* 1 *in.*

1882*d*. Portraits of two Generals of the sixteenth century, apparently father and son. Extended busts; life-size. *Saved from the fire of the Royal Castle in* 1734. *Canvas:* 2 *ft.* 5½ *in. by* 3 *ft.* 11½ *in.*

1882*e*. Christ led to Calvary. *The author of this picture belonged to the epoch of the Flemish Romanists. On copper:* 1 *ft.* 6½ *in. by* 2 *ft.* 2 *in.* STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

1882*f*. Mythological subject: alluding, apparently, to the marriage of Psyche and Cupid. Flemish *Romanistic* style. *Copy of Perino de Vaga. Erroneously characterised as of the style of Giulio Romano in the old inventory of this Museo. Canvas:* 1 *ft.* 6¾ *in. by* 1 *ft.* 5 *in.* EASTERN PASSAGE: BASEMENT

1882*g*. Portrait of a Lady, resting her right hand on a chair, and holding in her left a fan. Half-figure; life-size. *Canvas:* 3 *ft.* 7½ *in. by* 3 *ft.* 1½ *in.* PRINCIPAL STAIRWAY

1882*h*. Portrait of a Man. Half-figure; life-size. *Companion to the preceding picture. Canvas:* 3 *ft.* 7 *in. by* 3 *ft.* 1½ *in.* WESTERN PASSAGE: BASEMENT

GERMAN SCHOOL OF THE XVITH CENTURY

1883. Portrait of Philip III., Duke of Austria, Emperor of Germany, father of Maximilian I. Bust with hands. Apparently a copy executed in the sixteenth century. *Collection of Philip II., Royal Castle and Palace of Madrid. Panel:* 1 *ft.* 6½ *in. by* 1 *ft.* ½ *in.* SALAS DE ALFONSO XII.

1884. The Adoration of the Kings. Triptych, terminating in an arch in the upper part. *Collection of Philip II., Royal Castle and Palace of Madrid. Proceeds from the Escorial. Panel:* 3 *ft.* 5 *in. by* 2 *ft.* 3½ *in.*

1885. The Flight into Egypt. The Virgin and Child ride upon an ass, while Joseph gathers fruit from a tree. *Taken from an engraving by Martin Schöen or Shongauer. Came to this Museum, in* 1827, *from the Palace of Madrid. Panel:* 1 *ft.* 4¼ *in. by* 9¾ *in.*

UNDETERMINED GERMANIC SCHOOLS, XVITH CENTURY

SALAS DE ALFONSO XII.

1886. Harmony. Three nude female figures under a laurel and a myrtle tree: two of them sing and the third plays on a lute. With them are seen three little angels; in the laurel a serpent is entwined; in the heavens a sun with red aureola. *Companion of the following picture. According to some critics this is the work of L. Cranach; according to others, of his imitator Math. Grünewalde; Waagen believes it to be by Nicolas Manuel; Felgerman would attribute it to Hans Baldung; Morelli thinks it by Hemskerke, and Wœrmann is inclined to the opinion that H. de Bles was the author. Collection of Philip II. Panel: 4 ft. 10¾ in. by 2 ft.*

1887. The Ages of Human Life (?). Three nude female figures, representing Youth, Old Age, and Death, are seen arm-in-arm. Death is united to Infancy by means of a ray. *Companion to the preceding picture. See note to No. 1886. Collection of Philip II., Office of the Exchequer. Panel: 4 ft. 10¾ in. by 2 ft.*

PRINCIPAL STAIRWAY

1890*a*. Portrait of a Man: dressed in black, with long grey beard, and bonnet. Extended bust; life-size. *On the picture is a coat-of-arms. Panel: 2 ft. 4 in. by 2 ft.*

1890*b*. Portrait of a Lady: dressed in black, with head-dress and low neck in the English style. With coat-of-arms. Extended bust; life-size. *Companion to No. 1890a. Panel: 2 ft. 4 in. by 2 ft.*

1890*c*. Portrait of two Ladies. richly dressed: one in black with slashes of white, and a graceful hat with a white feather on her head; the other in a costume with high neck, neckcloth and head-dress. Half-figures; life-size. *Entered among the old pictures, in the inventory of the Royal Castle and Palace of Madrid, which were saved from the fire of 1734. Canvas: 2 ft. 8¾ in. by 4 ft. 2¾ in.*

FLEMISH SCHOOL OF THE XVIITH CENTURY

WESTERN PASSAGE: PRINCIPAL FLOOR

1893. Garland of Flowers with a medallion in the centre, in which is represented the Holy Family. *Canvas: 1 ft. 9 in. by 2 ft. 4 in.*

ROTUNDA: ENTRANCE

1894. Venus and Adonis. *Canvas: 5 ft. 7¾ in. by 6 ft. 7½ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

1895. **Landscape, with shepherd and flocks.** *Canvas: 6 ft. 6 in. by 8 ft. 10 in.*

1896. **Landscape. Allegory of Autumn, with the goddess Pomona surrounded by fruits.** *Canvas: 3 ft. 8½ in. by 5 ft. 7 in.*

1897. **The Huntress Diana, surrounded by her nymphs. The fair huntress rests from the chase: one of her nymphs adjusts her sandal.** *Canvas: 3 ft. 9½ in. by 5 ft. 5½ in.*

1898. **Landscape, with a gipsy telling a man's fortune, and a hunting party in the distance.** *Canvas: 6 ft. 4 in. by 3 ft. 8¾ in.*

1899. **Landscape; a mouth of a river with rocky shore, and a wood.** *Canvas: 6 ft. 1 in. by 4 ft. 1 in.*

1900. **Luxuriant Landscape, with a great tree on the left.** *Collection of Charles II. Canvas: 6 ft. ½ in. by 4 ft. 2¼ in.*

WESTERN PASSAGE: PRINCIPAL FLOOR

1901. **Landscape, with a wood, and two horsemen running along the bank of a river.** *Canvas: 2 ft. 9 in. by 3 ft. 8¾ in.*

1902. **Landscape, with lake and figures.** *Canvas: 2 ft. 9 in. by 3 ft. 10½ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1903. **The Holy Family resting in their Flight into Egypt. Imitation of Baroccio.** *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Copper: 1 ft. 4¾ in. by 1 ft.*

EASTERN PASSAGE: PRINCIPAL FLOOR

1904. **Landscape, broken and luxuriant, with a bay and the landing of Europeans in Indian territory.** *Canvas: 2 ft. 8¼ in. by 3 ft. 10½ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1905. **The Conversion of St. Paul.** *On stone: 1 ft. 4¼ in. by 1 ft. 1 in.*

1906. **Leto, with Apollo and Diana, transforming into frogs the villagers who refuse to quench their thirst.** *Collection of Isabel Farnese, Palace of San Ildefonso. We believe it belonged, previously, to the collections of Philip IV. and Charles II. Canvas upon panel: 1 ft. 9½ in. by 1 ft. 4¼ in.*

1907. **Portrait of an unknown Man: with reddish moustache and whiskers and broad collar. Falsely inscribed "by the hand of P. P. Rubens." Life-sized bust.** *Canvas: 1 ft. 9½ in. by 1 ft. 3 in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1908. **Landscape, with river and houses. In it people on horseback, huntsmen with falcons, &c.** *Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 1 ft. ½ in. by 1 ft. 4¼ in.*

PRINCIPAL STAIRWAY

1909. **Landscape, with figures, &c. Style of Momper.** *Canvas: 1 ft. 8 in. by 2 ft. 7½ in.*

EASTERN PASSAGE: PRINCIPAL FLOOR

1910. **Landscape, with travellers, huntsmen, and rustics returning from their labours; bank of a river.** *Canvas: 2 ft. ½ in. by 2 ft. 7½ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1911. **Sea-piece, with men-of-war, and a castle.** *Bredius believes this to be a work of Aert van Antum. Collection of Isabel Farnese, Palace of San Ildefonso. Panel: 1 ft. 4 in. by 2 ft. 1½ in.*

1912. **Luxuriant Landscape, with figures.** *Panel: 1 ft. 1 in. by 1 ft. 6¾ in.*

1913. **Landscape. In it a river with steep banks and boats.** *Companion to the preceding picture. Panel: 1 ft. 1 in. by 1 ft. 6¾ in.*

WESTERN PASSAGE: PRINCIPAL FLOOR

1914. **Garland of Flowers and Fruits, with a medallion in the centre, representing Valour and Abundance.** *Some critics suppose this the work of J. D. van Heem. Panel: 2 ft. 8¾ in. by 1 ft. 11 in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1915. **Quay on a navigable river, on the banks of which are great buildings. On the left, a church with many poor people collected at its door.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 4 in. by 2 ft. 3½ in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1916. **The Supper of Jesus with his two Disciples at Emmaus.** *See historic note to No. 1915. Canvas: 2 ft. 10 in. by 2 ft. 4 in.*

1917. **Luxuriant Landscape, with a road, and a river which runs by the foot of some cliffs. Several men are speaking with a woman, who carries an infant on her shoulder.** *Bredius attributes this work to G. Pieters. Panel: 1 ft. 9 in. by 1 ft. 1 in.*

1918. **Banquet of Soldiers and Courtesans. One woman plays a lute, while the others are feasting.** *Bredius attributes this picture to Jeroom Janssens, pupil of Van der Lamen. Canvas: 1 ft. 2 in. by 1 ft. 6½ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1919. **Diana, bathing with her nymphs, surprised by Actæon, whom the indignant goddess converts into a deer by throwing over him a pitcher of water.** *Bredius attributes this picture to Dirk van der Lisse, disciple of Poelenburg. On copper: 11¼ in. by 1 ft. 4 in.*

WESTERN PASSAGE: PRINCIPAL FLOOR

1920. **Flowers. A basket, and earthen vessels with flowers. With them two rabbits and various birds.** *Copper: 1 ft. ½ in. by 1 ft. 4¼ in.*

1921. Garland of Flowers, and in the centre a medallion with the Virgin and Child, in *chiaro-oscuro. Companion to the following. Canvas: 4 ft.* 2¼ *in. by* 3 *ft.* 5 *in.*

1922. Flowers, in the centre a medallion with figures, in *chiaro-oscuro. Companion to the preceding. Bredius attributes these two works to Catherine Ykens. Canvas: 4 ft.* 2¼ *in. by* 3 *ft.* 5 *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1924. Landscape, with a river, and several cavalry soldiers resting. On the left, a ruined fortress. *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 1 *ft.* 3½ *in. by* 1 *ft.* 11 *in.*

1925. The Departure. Two horsemen are setting out from a stable and another is preparing to follow. *Canvas:* 1 *ft.* 4¼ *in. by* 2 *ft.* 3½ *in.*

1926. Broken and rocky Landscape. Through a narrow road two cavaliers descend with their guide, and nearer a shepherd leads his flocks. In the foreground, a lake with ducks, and on the left, buildings. Signed, "M. R.," 1616 (probably Martin Ryckaert, who flourished in Antwerp early in the seventeenth century). *Copper:* 1 *ft.* 4½ *in. by* 2 *ft.* 1½ *in.*

1927. The Queen of Sheba's Visit to Solomon. *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Copper:* 1 *ft.* 2¾ *in. by* 1 *ft.* 8 *in.*

1928. Clocks and Dishes upon a table. *It is doubtful whether this canvas, and its companion, No.* 1929, *be either Flemish or Spanish. Canvas:* 2 *ft. by* 2 *ft.* 4 *in.*

1929. Various articles of toilet upon a table. *Companion to the preceding picture. Canvas:* 2 *ft. by* 2 *ft.* 4 *in.*

1930. Landscape, with shepherds and their herds. *Canvas:* 2 *ft.* 8¾ *in. by* 3 *ft.* 9¼ *in.*

EASTERN PASSAGE: BASEMENT

1931. Landscape with woods, and a lake, on the shore of which are huntsmen. *The landscape appears to be by Wildens, and the figures by Snayers. Canvas:* 5 *ft.* 4 *in. by* 8 *ft.*

1932. Portrait of an unknown Lady. Bust. *Canvas:* 1 *ft.* 2½ *in. by* 1 *ft.* ½ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1933. Landscape. *Canvas:* 2 *ft.* 9½ *in. by* 3 *ft.* 9¼ *in.*

EASTERN PASSAGE: BASEMENT

1934. Portrait of an unknown Lady, dressed in early seventeenth century style. Less than half-figure; life-size. *Canvas:* 2 *ft. by* 1 *ft.* 7¾ *in.*

1935. Engagement between Spanish and Dutch Cavalry. *Canvas:* 11¼ *in. by* 1 *ft.* 6¾ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

ESCUELAS GERMÁNICAS: EASTERN SALAS

1936. Portrait of Count Maurice of Orange, called *The Brazilian.* Wears a plain breastplate, with the sign of the Order of the Elephant, and the Cross of Malta; his right hand on his hip, and in his left the bâton of power. Extended bust; life-size. *Canvas: 2 ft. 6 in. by 2 ft.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1937. Interior of a Moorish Dungeon: the prisoners receiving the announcement of their liberation. *Collection of Charles II.* (?) *Canvas upon panel: 2 ft. 11 in. by 3 ft. 2¼ in.*

1938. Landscape, with a town, and a fortress on the right. Figures of soldiers, &c. *Canvas: 2 ft. 4 in. by 3 ft.*

WESTERN PASSAGE: PRINCIPAL FLOOR

1939. Rugged and marshy Landscape. On the right, a marsh with storks; on the left a road, rising up past the edge of a wood, on which are seen a boy and a man with a horse. *Panel: 1 ft. 7 in. by 2 ft. 4 in.*

1940. Mountainous Landscape, with figures, and an ancient ruin. *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas: 1 ft. 3 in. by 2 ft.*

RESTORATION AND SALAS OF THE NORTH-WEST

1941. Rocky Landscape, with a river forming cataracts. *Canvas: 2 ft. 9½ in. by 3 ft. 9¼ in.*

EASTERN PASSAGE: PRINCIPAL FLOOR

1942. Rocky Landscape, with lake. *Companion to the preceding picture. Canvas: 3 ft. 9¼ in. by 3 ft. 9¼ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1943. Luxuriant Landscape, with woods on the right, at the entrance of which is a hermit's cave. *Collection of Charles II.* (?) *Canvas: 4 ft. 8½ in. by 7 ft.*

1944. Mountainous Landscape, with ruined temple. *Canvas: 4 ft. 8½ in. by 7 ft.*

SOUTHERN PASSAGE: PRINCIPAL FLOOR

1945. Perspective of a great Græco-Roman Edifice, with landscape and figures. *Canvas: 5 ft. 2½ in. by 2 ft. 11½ in.*

ESCUELAS GERMÁNICAS: EASTERN SALAS

1946. Table covered with victuals, &c.; oysters, a crab, a pipe and other objects. Signed, "T. C." *Came from the Palace of Aranjuez in* 1847. *Panel: 10 in. by 14 in.*

WESTERN PASSAGE: PRINCIPAL FLOOR

1947. A dead goldfinch, an earthen pan, a cluster of grapes and a shell, upon a table. *See historic note to No.* 1946. *Panel: 9 in. by 11⅝ in.*

1948. Landscape, with St. Eustace adoring the cross borne on the head of the deer. *Collection of Isabel Farnese. Palace of San Ildefonso* (?). *Canvas:* 11 *in. by* $15\frac{1}{2}$ *in.*

1949. Landscape, with the Holy Family resting in their Flight into Egypt. *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 2 *ft.* 1 *in. by* 3 *ft.* $9\frac{1}{4}$ *in.*
ESCUELAS GERMÁNICAS: WESTERN SALAS

1950. Garland of Flowers: in the centre, the Holy Family. Figures of the school of Rubens. *On copper:* 1 *ft.* 9 *in. by* 2 *ft.* 4 *in.*
WESTERN PASSAGE: PRINCIPAL FLOOR

1951. Dead birds, a pie, a cheese upon a sheet of music, &c. *Canvas:* 2 *ft.* 6 *in. by* 5 *ft.* 1 *in.*
PRINCIPAL STAIRWAY

1952. Mountainous Landscape, with huntsmen attacking a bear. *Canvas:* 2 *ft.* $3\frac{1}{4}$ *in. by* 3 *ft.* $7\frac{1}{2}$ *in.*

1953. Landscape. *Canvas:* 2 *ft.* $3\frac{1}{4}$ *in. by* 3 *ft.* $2\frac{1}{4}$ *in.*
WESTERN PASSAGE: BASEMENT

1954. Landscape, with woods and marshes. Figures representing the Holy Family led by Angels. *Bredius would attribute this picture to Cornelis Huysmans. Collection of Isabel Farnese, Palace of San Ildefonso, in which it was attributed to Arthois. See note to No.* 1151.
ESCUELAS GERMÁNICAS: WESTERN SALAS

1955. Landscape. On the right a river, on the left a village with people. *Canvas:* 2 *ft.* 4 *in. by* 3 *ft.* $10\frac{3}{4}$ *in.*
WESTERN PASSAGE: PRINCIPAL FLOOR

1955*a*. Landscape, with a large fountain in the foreground, at which a rustic fills a pitcher and into the basin of which a woman places a basket of greens. *Panel:* $9\frac{3}{4}$ *in. by* 12 *in.*
ESCUELAS GERMÁNICAS: WESTERN SALAS

1955*b*. Arborescent Landscape, with a lake and ruins. Oval shape. *Canvas:* 2 *ft.* $10\frac{3}{4}$ *in. by* 1 *ft.* $8\frac{1}{2}$ *in.*
WESTERN PASSAGE; PRINCIPAL FLOOR

1955*c*. The Murder of the Innocents. Half-figures; life-size. Imitation of the Italian masters of the sixteenth century. *Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Canvas:* 3 *ft.* $10\frac{1}{2}$ *in. by* 5 *ft.* 2 *in.*
ESCUELAS GERMÁNICAS: WESTERN SALAS

1955*d*. Fruit. A basket full of grapes, and at the sides pomegranates, apples, pears, and a cut water-melon: all upon a stone table. *Partakes of the style of Van der Lamen. Panel:* 2 *ft.* $9\frac{1}{2}$ *in. by* 5 *ft.* $\frac{3}{4}$ *in.*
EASTERN PASSAGE: PRINCIPAL FLOOR

PRINCIPAL STAIRWAY

1955*e*. **Fruit and Vegetables. Decoration.** *Canvas: 5 ft.* 11 *in. by* 1 *ft.* 4 *in.*

1955*f*. **Fruits and Vegetables. Decoration.** *Companion to the preceding picture. Canvas:* 5 *ft.* 11 *in. by* 1 *ft.* 4 *in.*

1955*g*. **Portrait of a Boy. Bust.** *Canvas:* 1 *ft.* 6 *in. by* 1 *ft.* 2 *in.*

1955*h*. **Portrait of a Lady. More than half-figure; life-size.** *Canvas:* 3 *ft.* 7¼ *in. by* 3 *ft.* 2 *in.*

1955*i*. **Portrait of a Boy, probably of royal birth. In his hand a lance; at his side a dog. Whole figure; life-size.** *Canvas:* 3 *ft.* 11¼ *in. by* 2 *ft.* 8¼ *in.*

DUTCH SCHOOL OF THE XVIITH CENTURY

ESCUELAS GERMÁNICAS: EASTERN SALAS

1956. **Combat between a Christian and a Moorish Ship.** *Bredius attributes this work to Aert van Antum. Collection of Isabel Farnese, Palace of San Ildefonso. See note to No.* 1151. *Panel:* 1 *ft.* 2½ *in. by* 1 *ft.* 10½ *in.*

1957. **Ship in a Storm.** *Companion to No.* 1956, *to which see historic note. Panel:* 1 *ft.* 2½ *in. by* 1 *ft.* 10½ *in.*

WESTERN PASSAGE: PRINCIPAL FLOOR

1958. **Stormy Sea, with a ship foundering.** *Canvas:* 1 *ft.* 2 *in. by* 1 *ft.* ½ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1959. **The Violinist; wears a fur cap and plays a violin while looking at a sheet of music. Bust with hands; life-size.** *Saved from the fire of the old Castle of Madrid in* 1734. *Panel:* 2 *ft.* 1 *in. by* 1 *ft.* 7 *in.*

EASTERN PASSAGE: PRINCIPAL FLOOR

1960. **A rough Sea, with two vessels whale-fishing.** *Canvas:* 4 *ft.* ½ *in. by* 4 *ft.* 11 *in.*

NETHERLANDISH SCHOOL, XVIITH CENTURY

WESTERN PASSAGE: PRINCIPAL FLOOR

1961. **Garland of Flowers: surrounding a stone window of oval form, in which there is a sculptured bust of a woman.** *Came in* 1828 *from the Palace of Aranjuez. Canvas:* 3 *ft.* 7½ *in. by* 2 *ft.* 8¼ *in.*

ESCUELAS GERMÁNICAS: WESTERN SALAS

1962. **Garland of Flowers and Fruits: in the centre a medallion representing the dead Christ in the arms of the Virgin.** *By the same artist as the preceding picture. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 2 *ft.* 7¼ *in. by* 2 *ft.* 2½ *in.*

1963. **Garland of Fruits: in the centre a medallion, with a grey stone window, in which are represented the Holy Family.** *By the same artist as the preceding picture. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 7½ in. by 1 ft. 11¾ in.*

1964. **Portrait of a Man: dressed in black, with a reddish beard and moustache, and full neck-dress of the early seventeenth century, and hat. Bust with the right hand.** *Bredius considers this a work of J. E. Cuyp. Panel: 2 ft. 6 in. by 1 ft. 11¼ in.*

1965. **Landscape, with frozen river and skaters.** *Panel: 1 ft. 2½ in. by 2 ft. 3¼ in.* EASTERN PASSAGE: PRINCIPAL FLOOR

1965a. **Landscape, with a river, two boats, and people on foot and horseback.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 1 ft. 5¼ in. by 1 ft. 2½ in.* EASTERN PASSAGE: BASEMENT

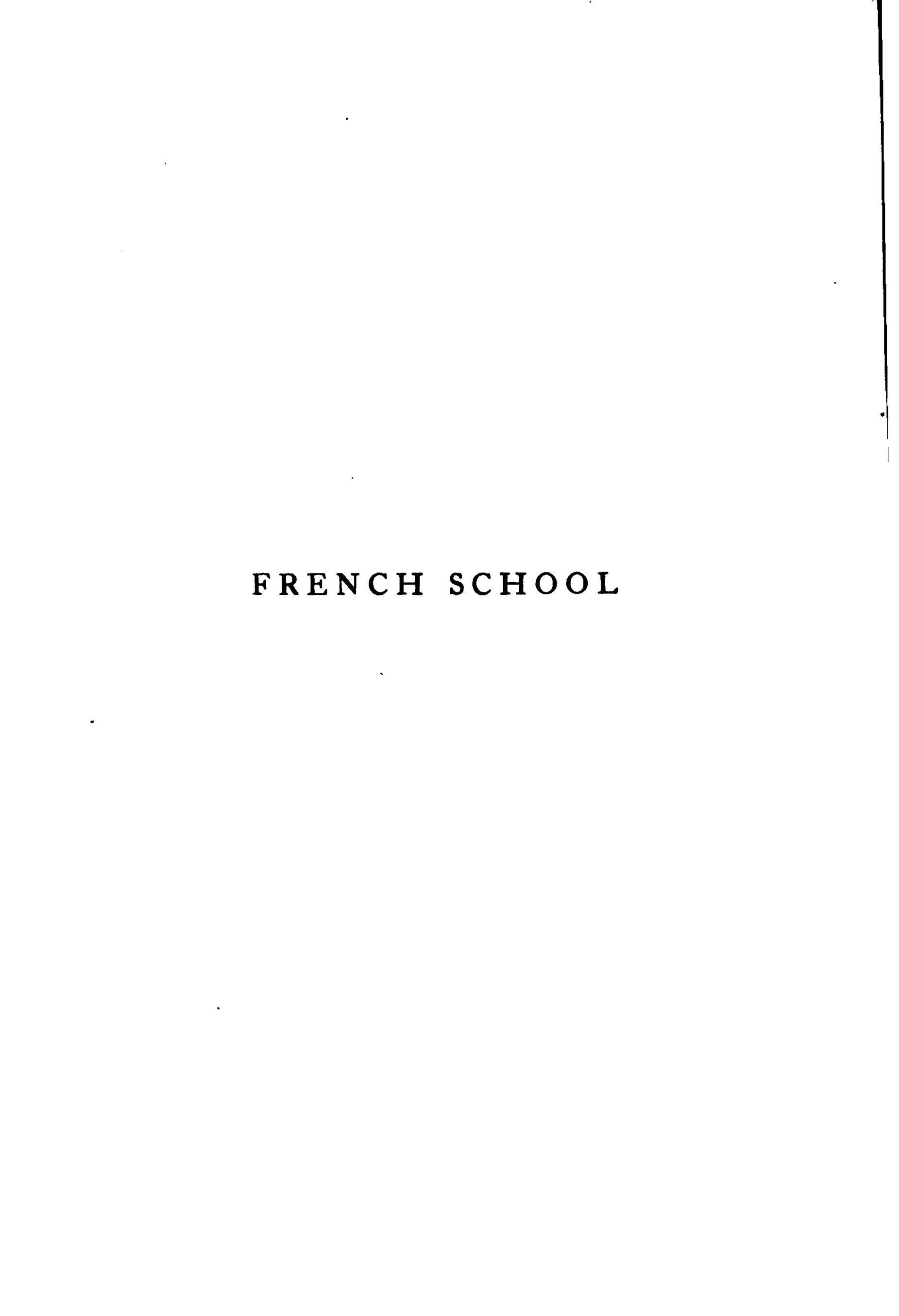
FLEMISH SCHOOL (?), XVIIITH CENTURY

1966. **Portrait of a Man: clean shaven, with cloak and bonnet of black velvet. Extended bust; life-size.** *This excellent portrait came from the Office of the Secretary of State. Canvas: 1 ft. 7¾ in. by 1 ft. 4¼ in.* PRINCIPAL STAIRWAY

DOUBTFUL PERIOD

NETHERLANDISH SCHOOL

1968. **Portrait of a Lady. Copy of Rembrandt. Bust with hands; life-size.** *The original exists at Vienna, in the Belvedere Museum. Canvas: 2 ft. 5¾ in. by 2 ft. ½ in.* EASTERN PASSAGE: PRINCIPAL FLOOR



FRENCH SCHOOL

FRENCH SCHOOL

BEAUBRUN (the brothers HENRI and CHARLES).

Henry was born at Amboise in 1603; was a member of the Royal Academy of Painting in 1648; was painter to the king, and died in 1667. Charles, his brother, was also born at Amboise in 1604; member of the Royal Academy in 1651, and died at Paris in 1692. The two brothers always collaborated in the painting of portraits and were greatly esteemed in the Court of Louis XIV.

1969. Portrait of Lady Anne Marie of Bourbon, daughter of the Duke of Orleans. Half-figure; life-size. *Canvas: 3 ft. 6 in. by 2 ft. 10 in.* SALA FRANCESA

1970. Portrait of the Dauphin of France, first son of Louis XIV., who died without having ascended the throne. Whole figure; life-size. *Collection of Charles II.(?) Saved from the fire of the old Alcázar of Madrid in 1734. It figured as an old picture, that is, as anterior to those acquired by Philip V. Canvas: 4 ft. 2 in. by 3 ft. 2¼ in.*

1971. Portrait of the Queen of France, Marie de' Medicis. Half-figure; life-size. *Signed by the brothers Beaubrun in 1655, showing clearly that it could not have been executed from nature; without any doubt it is a copy of a portrait by Rubens or Philippe de Champagne. Canvas: 3 ft. 6 in. by 2 ft. 10¼ in.*

1972. Portrait of Queen Anne of Austria, widow of Louis XIII. of France. More than half-figure; life-size. *Saved from the fire of the Palace of Madrid in 1734 (?). Came from the Palace to this Museum in 1847. Canvas: 3 ft. 7¾ in. by 2 ft. 10¼ in.*

BERNAT. There are no biographical data for this painter, who flourished in the eighteenth century.

SALA FRANCESA

1973. **The Bird-seller. A lad, who appears behind, shows in his right hand the price of two hens, while with his left hand he steals a cock. Half-figures; life-size.** *Canvas: 3 ft. 2 in. by 2 ft. 3½ in.*

BOURDON (Sebastien). 1616–1671.

This artist was born at Montpellier and was the son of a painter on glass, who gave him his first instruction in art. When seven years of age he was taken to Paris. and placed under Jean Barthélemy. He also studied for three years at Rome. In 1643 he painted *The Crucifixion of St. Peter*, which gained for him a great reputation. (This picture is now in the Louvre.) Being a Protestant, he went to Sweden in 1652 to avoid the troubles of the civil wars; and was there appointed by Christian his principal painter. He settled in Paris again in 1663. He was one of the twelve artists who founded, in 1648, the old Academy of Painting and Sculpture, and was master of that Academy from 1655 until his death, which took place on May 8th, 1671. Bourdon painted historical subjects, landscapes, portraits, and battle and hunting scenes.

1974. **St. Paul and St. Barnabas at Lystra. "Then the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people. Which, when the Apostles Barnabas and Paul heard of, they rent their clothes and ran among the people, crying out—" &c. (Acts xiv.)** *Collection of Philip V., Palace of San Ildefonso, where it had always been until it came to this Museum in 1827 or 1828. Canvas: 1 ft. 6¼ in. by 1 ft. 2½ in.*

CALLET (Antoine François). 1741–1823.

Callet was born at Paris in 1741. In 1764 he gained the *Prix de Rome*, and was made Academician in 1780. "He belonged to that school of French art of which Vien was the most distinguished representative, and which by rescuing it from the degeneracy of Boucher, prepared the way for the epoch of David." After exhibiting for forty years in the Academy, both

historical subjects and portraits, he died at Paris in 1823.

1975. **Portrait of Louis XVI., King of France. Standing by his throne in the formal dress of the Order of** *Sancti Spiritus.* **Life-sized figure.** *This fine portrait, a repetition of another of the same author which exists at Valenciennes, was presented to the Count of Aranda, Ambassador for Spain at Paris in* 1783, *by Louis XVI. Isabel II. acquired it from the executrix of the Duke of Hijar. Canvas:* 8 *ft.* 11 *in. by* 3 *ft.* 6½ *in.* SALA FRANCESA

CHAMPAGNE (PHILIPPE DE). 1602–1674.

Though a native of Brussels, Champagne must be classed with the French school. He studied under Bouillon and Fouquières, and went to Paris in his seventeenth year. There he placed himself under the direction of L'Allemand. He worked with Nicolas Poussin in the Luxembourg, in the service of Du Chesne, the royal painter; and made a great reputation for himself by the work which he executed for churches, &c., at Paris. "His pictures have a certain affinity to those of Nicolas Poussin, whose influence he felt, but they surpass them in brilliancy, truth, and technical skill." His conceptions, however, were less happy, and his compositions weaker than those of Poussin. Champagne excelled also as a portrait painter. He died at Paris in 1674.

1976. **St. Anne going to teach the Virgin Mary. Background: rich architecture, with perspective interior of the temple annexed to the dwelling of Mary.** *Proceeds from the Palace of Madrid, where it decorated the sacristry of the Chapel de las Camaristus. Canvas;* 5 *ft.* 6¼ *in. by* 6 *ft.* 3 *in.*

1977. **Portrait of Louis XIII., King of France. In armour, with the staff of command in his right hand, and his helmet, with plumes, upon a table. More than half-figure; life-size.** *Collection of Philip V. Saved from the fire of the old Castle of Madrid in* 1734. *Canvas:* 3 *ft.* 6 *in. by* 2 *ft.* 9½ *in.*

COURTILLEAU.

There are no biographical data of this painter, who flourished in the eighteenth century.

SALA FRANCESA

1978. **Portrait of an unknown Lady: richly dressed with ermined cloak and a large jewel on her breast. Half-figure; life-size.** *Came from the Palace of Madrid to this Museum in* 1847. *Canvas: 2 ft.* 4 *in. by* 2 *ft.* ½ *in.*

COURTOIS (Jacques). 1621–1676.

Jacques Courtois, commonly called Giacomo Cortese, was born at St. Hippolyte, in Franche-Compté, in 1621. He was the son of an obscure painter named Jean Courtois. At 15 years of age he went to Milan, and there entered the army; but after serving three years he gave up the military life to follow painting. At Bologna he met Guido Reni and Albani. He was prompted to attempt the painting of battles by seeing *The Battle of Constantine* of Giulio Romano in the Vatican; and it was in this branch of painting that he made his reputation. Unfortunately, however, while yet in his prime, Courtois lost public favour through a suspicion that he had poisoned his wife; he was obliged to abandon society, and sought the protection of the Jesuits. Yet he painted with unrelaxed ardour until his death in 1676.

1979. **Cavalry Skirmish.** *Canvas:* 3 *ft.* 2 *in. by* 4 *ft.* 11¼ *in.*

1980. **Battle. Engagement between Cavalry and Infantry. Among the latter is seen a flag of truce, with the cross of Burgundy.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 2 *ft.* 5¼ *in. by* 5 *ft.* 1 *in.*

COURTOIS (Style of).

ESCUELAS GERMÁNICAS: WESTERN SALAS

1981. **Cavalry Engagement.** *Canvas:* 11¾ *in. by* 18¾ *in.*

SALA FRANCESA

1981*a*. **Landscape: broken country, bathed by a river running into the sea, with a little boat upon it, and two soldiers on the bank.** *Came to this Museum from the Palace of Aranjuez in* 1847. *Canvas:* 8¼ *in. by* 10 *in.*

COYPEL (Noel).

Born at Paris in 1628, and died at the same city in 1707. He excelled as a painter of history, and was also an engraver.

1982. Susannah accused of Adultery. Background: a sumptuous lobby and garden. *Canvas: 4 ft.* 10 *in. by 6 ft.* 7½ *in.* SALA FRANCESA

DORIGNY (MICHEL). This artist was son-in-law and disciple of Simon Vouet. He was born at Saint-Quentin in 1617, and died in 1663.

1982a. Allegory: representing Prudence, Justice, Charity, and Valour, with two angels who bring crowns and palms. In the upper part, under a portico, is a sun, round about which is the motto: *Solo prudentia sol est. Canvas: 8 ft.* 4½ *in. by 9 ft.* 6 *in.*

DUPRAT. There are no biographical data for this eighteenth-century painter. His signature is on the picture which follows.

1983. Portrait of the Princess of Asturias, Marie Barbara, wife of Ferdinand VI. A young woman, dressed in white, with a blue ermined mantle, and a little dog beside her upon a cushion. Less than half-figure; life-size. *Collection of Isabel Farnese, Palace of San Ildefonso, in which it remained until it came to this Museum in* 1848. *Canvas: 2 ft.* 5 *in. by* 1 *ft.* 11½ *in.*

FABRE (FRANÇOIS XAVIER). 1766–1837.

Fabre was born at Montpellier in 1766, and studied under Jean Couston and David. In 1787 he received the "grand prix." He travelled in Italy, and was at Rome in 1793. Afterwards he spent some time at Florence and Naples. It is supposed that he married secretly the Countess of Albany. After his return to Montpellier in 1826, he founded the School of Fine Arts, of which he became director. He was created Baron in 1830, and died at Montpellier in 1837. The collection of pictures, engravings, &c., in his native town, which bears his name, was bequeathed by him. Fabre painted historical subjects, portraits and landscapes.

1983a. The Family of the Kings of Etruria, Dukes of Parma. In this canvas are represented King Louis; Queen Marie with an infant at her breast; and the young Prince Louis, in military dress, beside his mother. SALA DE RETRATOS

Figures life-size. *These portraits were painted in* 1804, *a year after the death of Louis I. Canvas:* 7 *ft.* 1½ *in. by* 5 *ft.* 3 *in.*

FOSSE (Charles de la). 1636–1716.

Charles de la Fosse was born, and died, at Paris. His first master was François Chauveau, and later he studied under Charles Le Brun. While in Italy, where he went at 22 years of age, he attracted the attention of Colbert, through whom he obtained a pension from the king. This enabled him to spend two years at Rome and then at Venice, after which he returned to Paris an accomplished colourist. He was taken into the service of Louis XIV., and first painted in the Tuileries. His *Adam and Eve*, *The Marriage of the Virgin*, and other works soon gained for him a great name. He visited England on more than one occasion, and from 1690 he spent over two years in London, during which he decorated the mansion of the Duke of Montagu, afterwards the British Museum, in which he painted the ceilings. Though a good colourist, this artist was weak in drawing.

SALA FRANCESA 1984. **Acis and Galatea surprised by the terrible sound of the Flute of Polyphemus.** *On copper:* 3 *ft.* 5 *in. by* 2 *ft.* 11 *in.*

GELLÉE (Claude), called Le Lorrain. 1600–1682.

Claude Gellée or Gillée, commonly called Claude de Lorrain and Le Lorrain, was born at Champagne, near Charmes, in 1600. He was placed by his parents with a baker or cook, and afterwards went to Rome in search of employment. There he became servant to Agostine Tassi, a landscape painter, and once a pupil of Paul Bril. In 1617 he was acting as assistant to his master. About eight years later Claude revisited Lorrain and for a short time studied under Dernet. He again started for Rome in 1627, where he met and contracted a warm friendship with the German Joachim Sandrart, who became his biographer. Gellée did some engraving between 1630

and 1663. Many of his drawings are preserved in the various European collections, a large number being in the British Museum. As a painter Claude excelled chiefly in the treatment of aërial perspective. He was probably the most celebrated landscapist that France has produced. He died at Rome.

1985. **Landscape, with ruins of ancient Rome, and figures, by Filippo Lauri, representing the Entombment of St. Sabina.** *Companion to the following three. Painted for Philip IV. Canvas: 6 ft. 9½ in. by 4 ft. 8¼ in.* SALA FRANCESA

1986. **Landscape, with figures by Courtois, representing the Finding of Moses in the Nile.** *Companion to the preceding. Painted for Philip IV. Canvas: 6 ft. 9½ in. by 4 ft. 5¾ in.*

1987. **Landscape, with the Quay of the Bay of Ostia, and many figures by G. Courtois. Sunrise effect.** *Companion to the two preceding pictures. Painted for Philip IV. Canvas: 6 ft. 9 in. by 4 ft. 8¼ in.*

1988. **Landscape, with sunset effect, and figures by G. Courtois.** *Companion to the three preceding pictures. Painted for King Philip IV. Canvas: 6 ft. 9 in. by 4 ft. 7¾ in.*

1989. **Landscape. In the foreground a hermit.** *Painted for Philip IV. Canvas: 5 ft. 2 in. by 7 ft. 8 in.* SALA DE LA REINA ISABEL

1990. **Landscape, enlivened by figures of shepherds and cows. A broad river with a bridge; and on the left two ruined temples.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 2 ft. 2½ in. by 3 ft. 2¼ in.* SALA FRANCESA

1991. **Landscape, with the Temptation of St. Anthony. Moon effect.** *Canvas: 5 ft. 2¼ in. by 7 ft. 7½ in.*

1992. **Landscape, with the Magdalen kneeling. Dawn effect.** *Painted for Philip IV. Canvas: 5 ft. 2¼ in. by 7 ft. 10 in.* SALA DE LA REINA ISABEL

1993. **Landscape, with figures by Filippo Lauri.** *Companion to the following picture. Painted for Philip IV., and saved from the fire of the old Castle in 1734. Canvas: 3 ft. 2¼ in. by 4 ft. 2¾ in.* SALA FRANCESA

1994. **Landscape: a river in the centre, with a bridge, and shepherds with cattle fording. Sunset effect. Figures by Filippo Lauri.** *Companion to the preceding. Collection of Philip V., Palace of San Ildefonso. Came to this Museum from the Palace of Aranjuez. Canvas: 3 ft. 2¼ in. by 4 ft. 2¾ in.*

GERARD (François). 1770–1837.

Gerard was born at Rome in 1770. He was principal

painter to Louis XVIII., who created him Baron. "One of the greatest of the modern painters, was much less exclusively devoted to the antique affectation (of Guérin), though some of his early works rival those of Guérin in this respect; but Gerard was also one of the principal representatives of another style of painting which prevailed during, and arose out of, the French Revolution—the great military chronicles of that time" (Wornum). His masterpiece is *The Entrance of Henry IV. into Paris.* He died in 1837.

PRINCIPAL STAIRWAY

1994a. Portrait of Charles X., King of France. Background: a salon, with pillars and red curtains. *From the Royal Palace of Madrid in* 1851. *Canvas: 8 ft. 3 in. by 5 ft. 11 in.*

GOBERT (Pierre). 1666–1744.

This painter of portraits was born at Fontainbleau in 1566, became Academician in 1701, and died in 1744.

SALA FRANCESA

1995. Portrait of the Dauphin of France, Louis, afterwards Louis XVI. A child of four years playing with a dog and a monkey. Life-size. Signed in 1714. *Collection of Philip V., old Palace of Madrid. Saved from the fire of* 1734. *Canvas: 4 ft. 2¼ in. by 3 ft. 2¼ in.*

HOUASSE (René Antoine). 1645–1707.

This artist was born at Paris, and became the pupil and imitator of Le Brun. He entered the Academy in 1673, and was appointed director of the French Academy at Rome in 1699. During the reign of Philip V. he spent some time at Madrid. He also did work at Versailles and Treanon. Died at Paris in 1707.

1996. Portrait of a Young Lady. *Collection of Philip V., old Palace of Madrid. Saved from the fire of* 1734. *Canvas: 4 ft. 2 in. by 3 ft. 1 in.*

HOUASSE (Michel Ange). 1675–1730.

The son of René Antoine Houasse was born at Paris. He became Academician in 1707, and was appointed

first painter to Philip V. He executed most of his works at Madrid, and died in Spain in 1730. He excelled his father in invention. SALA FRANCESA

1997. **The Holy Family.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 2 ft. ½ in. by 2 ft. 8¾ in.*

1998. **Portrait of the Infante Philip, Duke of Parma, as a child. More than half-figure; life-size.** *Collection of Charles III., Buen Retiro (?). Canvas: 3 ft. 4 in. by 2 ft. 8¾ in.*

1999. **Portrait of an Infanta, probably Mary, sister of the foregoing. Blue dress and red cloak.** *Companion to No. 1998, to which see note. Canvas: 3 ft. 5 in. by 2 ft. 8¾ in.*

2000. **A Bacchanal.** *Collection of Philip V., Palace of San Ildefonso. Came to this Museum in 1829. Canvas: 4 ft. 1 in. by 5 ft. 9½ in.*

2001. **Sacrifice to Bacchus.** *Companion to the preceding, to which see historical note. Canvas: 4 ft. 1 in. by 5 ft. 9 in.*

2002. **View of the Royal Monastery of San Lorenzo of the Escorial. In the foreground a monk seated on a stone, reading.** *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 7¾ in. by 2 ft. 7½ in.* EASTERN PASSAGE: BASEMENT

HUTIN (Charles François). 1715–1776.

This French painter, sculptor, and engraver was born at Paris in 1715, and studied under François Le Moine. After having obtained first prize for historical painting in his native city he went to Rome, where he remained for seven years. He was made member of the Academy at Paris in 1746. Afterwards he became director of the Academy at Dresden, and there died in 1776. He left a considerable number of plates.

2003. **A Woman, with arms crossed, beside a kitchen fire-place.** *Canvas: 2 ft. 8¾ in. by 1 ft. 10¼ in.* SALA FRANCESA

2004. **A Man, with a cask of wine in a hand-cart.** *Companion to the preceding picture. Canvas: 2 ft. 8¾ in. by 1 ft. 10¼ in.*

JOUVENET (Jean). 1644–1717.

Jean, one of the fifteen children of Laurent Jouvenet, the younger, was born at Rouen in 1644. He was sent to Paris in 1661, where he was much influenced by Poussin, and painted his best works in that master's

style. Le Brun employed him at Versailles for many years. He held in succession the various offices of the Academy, of which he was Rector in 1707. He died at Paris in 1717. Jouvenet painted history, portraits, and customs. "Like Le Sueur, he was entirely home-bred; neither ever visited Italy, a circumstance much boasted by the French. Jouvenet, however, scarcely approached Le Sueur in dignity and character, though he must be considered, on the whole, a superior painter to Le Brun" (Wornum).

SALA FRANCESA 2005. **The Visit of Mary to St. Elizabeth.** *Canvas: 3 ft. 4 in. by 3 ft. 3 in.*

LAGRENÉE (Louis Jean François). 1724–1805.

This artist was born at Paris in 1724, and studied under Carle van Loo. Having won the great prize of the Academy in 1749, he was sent to Rome as a pensioner. After spending four years in that centre he returned to Paris, and became a member of the Academy in 1755. He was appointed director of the Academy at St. Petersburg and principal painter to Empress Elizabeth. He did some etching, both from his own designs and from others'. Died at Paris in 1805.

2006. **The Visit of Mary to St. Elizabeth.** *Panel: 1 ft. 7 in. by 1 ft. 10½ in.*

LARGILLIÈRE (Nicolas de). 1656–1746.

This portrait painter, called the French Vandyck, was born at Paris in 1656. At three years of age he was taken to Antwerp; thence at nine to England. After spending twenty months in England he returned to Antwerp, and there became the pupil of Autoon Gouban. The year 1675 found him in England again, where he was employed in the royal palaces by Sir Peter Lely. He executed a portrait of Charles II. and several of the nobility. In a few years he returned to Paris, and became intimate with Van der Meulen and Le Brun. He filled the various offices

of the Academy, of which he became member in 1686. Besides his portraits, Nicolas painted some excellent historical pictures. He visited England on more than one occasion during the reign of James II. Died of paralysis in 1746.

2007. **Portrait of a Princess, representing the fable of Jupiter and Leda.** *Collection of Philip V.* (?) *Canvas:* 6 *ft.* 11½ *in. by* 8 *ft.* 7 *in.* SALA FRANCESA

2008. **Portrait of Mary Clementine Sobiesky, wife of the Pretender to the English throne.** *Collection of Isabel Farnese, Palace of San Ildefonso, from whence it was brought to this Museum in* 1848. *Canvas:* 3 *ft.* 2¼ *in. by* 2 *ft.* 4 *in.*

2010. **Portrait of Isabella Christina of Brunswick, wife of Charles VI., Emperor of Germany. Half-figure; life-size.** *Collection of Philip V., Palace of San Ildefonso, from whence it came in* 1848. *Canvas:* 3 *ft.* ½ *in. by* 2 *ft.* 5 *in.*

2010*a*. **Portrait of the Infanta Anne Victoria, the betrothed of the King of France, Louis XV., and who afterwards married King Joseph of Portugal. Entire figure; life-size.** *See historic note to No.* 2010. *Canvas:* 6 *ft. by* 4 *ft.* 1 *in.*

LEBRUN (Style of CHARLES). The most distinguished French painter of the time of Louis XIV., after Nicolas Poussin.

2011. **Triumphal Entrance of an Emperor into Rome.** *Canvas:* 1 *ft.* 7½ *in. by* 1 *ft.* 9 *in.*

LEBRUN (School of CHARLES).

2012. **Portrait of a Lady as the huntress Diana, with a bow in her right hand, and a hound by her side.** *Collection of Philip V., old Castle of Madrid* (?). *Canvas:* 3 *ft.* 3 *in. by* 2 *ft.* 9½ *in.*

LEBRUN (MARIE LOUISE ELIZABETH, *née* VIGÉE). 1755–1822.

This distinguished lady artist was born at Paris, and died in the same city. She was daughter of a portrait painter who died in 1755. She studied with Davesne and Briard, and had the advice of Joseph Vernet. She married a grand-nephew of Charles Le

Brun. In 1782 she went to Belgium, and on her return, in spite of some opposition, was admitted into the Academy. She also travelled extensively in Italy, painting portraits and receiving admission to various Academies. She is said to have been very intimate with Marie Antoinette, whose portrait she painted about twenty-five times. Her "Souvenirs" were published at Paris in 1837.

SALA FRANCESA

2013. Portrait of Mary Caroline, wife of Ferdinand IV., King of Naples. *Panel: 1 ft. 2 in. by 10½ in.*

2014. Portrait of Princess Christina of Naples, daughter of Ferdinand IV. and Mary Caroline. *Companion to the preceding picture. Panel: 1 ft. 2½ in. by 10½ in.*

LEUDEL (André). A French painter of the end of the seventeenth century, of whom there are no more biographical data than the signature on the following picture.

RESTORATION AND SALAS OF THE NORTH-EAST

2015. Masinissa lamenting the Death of Sophonisba. Figures larger than life-size. *Canvas: 7 ft. 6¼ in. by 11 ft. 5½ in.*

LOO (Charles André, called Carle van). 1705–1765.

This painter and sculptor was son of Louis van Loo, and was born at Nice. His early instruction he received from his father and his brother Jean Baptiste, with whom he went to Rome. There he placed himself under the direction of Benedetto Luto, and studied sculpture with Le Gros. The brother returned to Turin in 1719, and then went to Paris, where, in 1723, Charles took the first prize for drawing. In 1724 he also obtained the first prize for painting. Having again visited Rome in 1727 he was awarded first prize for design at the Academy of St. Luke, and was knighted by the Pope. He was made Court Painter in 1762 and director of the Academy in the next year. His best works are in the Louvre, and in the Corporation galleries at Glasgow. Died at Paris in 1765.

SALA FRANCESA

2016. Portrait of Louise Isabel of Bourbon, wife of Philip, Duke of Parma. *Canvas: 4 ft. 8½ in. by 3 ft. 8 in.*

LOO (Louis Michael van). 1707–1771.

This son of Jean Baptiste van Loo was born at Toulon in 1707, and was instructed by his father. At 18 he went to Rome, and on his return became a member of the Academy. Appointed Court Painter to Philip V. of Spain, received the Order of St. Michael, and on his return to Paris was elected director of the Royal School of Arts for the Nobility. He died at Paris in 1771.

2017. **Portrait of the Infante Philip, Duke of Parma. Half-figure; life-size.** *Collection of Philip V.* (?) *Came from the Palace to this Museum in* 1847. *Canvas: 2 ft.* 10¾ *in. by 2 ft.* 4 *in.* SALA FRANCESA

2018 **The Family of Philip V.: gathered together in a sumptuous Salon of the Palace of San Ildefonso. Figures entire and life-size.** *Van Loo painted this picture to rival a similar work by Ranc, the artist who preceded him in the office of first painter to Philip V. Came from the Palace of Aranjuez to this Museum in December* 1847. *Canvas:* 13 *ft.* 2½ *in. by* 16 *ft.* 7¼ *in.* SALA DE RETRATOS

2018*a*. **Portrait of an Infanta: a little girl representing Venus, in a chariot drawn by two doves. Entire figure; life-size.** *Collection of Philip V. Saved from the fire of* 1734. *In the inventory it was attributed to Ranc. Canvas:* 2 *ft.* 8¾ *in. by* 2 *ft.* 2½ *in.* SALA FRANCESA

2018*b*. **Portrait of Philip V.; standing, armed, in the open field. More than half-figure; life-size.** *Canvas:* 4 *ft.* 10 *in. by* 3 *ft.* 7 *in.* SALA DE RETRATOS

MALAINE (Laurent). 1745–1809.

Laurent, son of Renier Malaine, was born at Tournay in 1745. He was appointed flower painter to the Gobelins in 1787. Retired to Alsace in 1793, but again resumed his old study at Paris in 1796. He died at Paris.

2019. **Flowers.** *Panel:* 12¼ *in. by* 11¼ *in.* SALA FRANCESA

2020. **Flowers, with a goldfinch.** *Panel:* 14¾ *in. by* 11¾ *in.*

MIGNARD (Pierre). 1610–1695.

This painter, called *The Roman*, to distinguish him from his brother Nicolas, was born at Troyes in

November 1610. He died at Paris in May 1695. After spending some time with Vouet, he went to Italy and was there honoured by the protection of three Popes. He studied principally the works of Annibale Carracci, and became an excellent portrait painter, and one of the best colourists of his period. He was appointed first painter to the King, and, though he had not been a member, Chancellor of the Academy. He was an intimate friend of Molière.

SALA FRANCESA

2021. **Portrait of a boy Prince of the House of France: dressed in heroic style, with a sceptre in his left hand. More than half-figure; life-size.** *Collection of Philip V., old Palace of Madrid (?). Canvas: 3 ft. 5 in. by 2 ft. 9¾ in.*

2022. **St. John the Baptist in the Wilderness; seated on a stone with the cross in his hand and the lamb by his side.** *Canvas: 4 ft. 9¼ in. by 3 ft. 6 in.*

2023. **Portrait of the celebrated Mlle. de Fontanges, favourite of Louis XIV.; seated in a garden, dressed in yellow, with a fan in her hand. Half-figure; life-size.** *Collection of Philip V., old Palace of Madrid. Saved from the fire of 1734. Canvas: 3 ft. 5 in. by 2 ft. 11 in.*

2024. **Portrait of the Queen of France, Marie Theresa of Austria, wife of Louis XIV. Her son the Dauphin by her left side. Figures entire and life-size.** *Saved from the fire of the old Palace in 1734. Canvas: 7 ft. 3 in. by 5 ft. 10½ in.*

2025. **Portrait of the Queen of France, Marie Theresa of Austria, wife of Louis XIV. Half-figure; life-size.** *Collection of Philip V., old Palace of Madrid. Saved from the fire of 1734. Came from the Palace in 1847. Canvas: 3 ft. 5 in. by 2 ft. 9¾ in.*

NAIN (Antoine, or Louis or Mathieu, Le).

The three brothers Le Nain, sons of a sergeant, were born at Laon. After grasping the rudiments of art they went together to Paris. They were admitted into the Academy in 1648, but Antoine and Louis died in that year. They painted historical subjects and portraits, and it is impossible to specify with certainty which of them executed the following work. Mathieu died at Paris in 1677.

2026. The Episcopal Benediction: a Priest standing beside an altar gives the benediction to a large family, who receive it, kneeling, in the presence of many people. *Canvas: 3 ft. 2 in. by 3 ft. 7 in.* SALA FRANCESA

NATTIER (JEAN MARC). 1685–1766.

Born at Paris, was instructed by his father of the same name, and afterwards studied in the Academy. Distinguished as a painter of portraits in the Court of Louis XV. He went to Amsterdam in 1716 and there made a portrait of the Czar, Peter the Great, as well as portraits of several of the Russian Court. He became member of the Academy at Paris in 1718, and died in his native city in 1766. A book on his life was published by his daughter, Madam Torgal.

2027. Portrait of a Boy Prince of France. Less than half-figure; life-size. *Canvas: 2 ft. 3¼ in. by 1 ft. 9⅝ in.*

2028. Portrait of the celebrated Mlle. de Berry, daughter of Philip, Duke of Orleans, Regent of France. Figure almost entire life-size. *Collection of Philip V., Palace of San Ildefonso (?). Canvas: 4 ft. 5½ in. by 3 ft. 5 in.*

2029. Another Portrait of Mlle. de Berry. Half-figure; life-size. *Collection of Philip V., old Alcázar of Madrid. Saved from the fire of 1734. Came from the Palace in 1847. Canvas: 2 ft. 7½ in. by 2 ft. 2½ in.*

2029a. Portrait of a little Girl. Half-figure; life-size. *Canvas: 2 ft. 8 in. by 2 ft. 1 in.*

NOCRET (JEAN). 1616–1672.

This French painter and engraver was born at Nancy, and was scholar of Jean Leclerc. He afterwards studied in Italy under Nicholas Poussin. He was commissioned on his return to France to paint at St. Cloud and the Tuileries. He also painted portraits of several members of the Royal Family of France. His son Charles (1647–1719) was a fairly good portrait painter.

2030. Portrait of Philip I. of Orleans and Bourbon, son of Louis XIII. of France, at about 15 years of age. Half-figure; life-size. *Collection of Charles II. (?) Canvas: 3 ft. 5 in. by 2 ft. 9½ in.*

SALA FRANCESA

2031. **Portrait of Louis XIV., in armour. More than half-figure; life-size.** *Collection of Philip V., old Alcázar of Madrid. Saved from the fire of* 1734. *Canvas: 5 ft. 5 in. by 2 ft. 11 in.*

2032. **Portrait of Louis XIV.: a young man in military dress. Half-figure; life-size.** *Canvas: 2 ft. 10¼ in. by 3 ft. 3 in.*

NOCRET (Copy of).

2032*a*. **Portrait of Philip I. of Orleans and Bourbon, son of Louis XIII., of France.** *Reproduction of No.* 2030. *Canvas: 3 ft. 7 in. by 2 ft. 10¼ in.*

PILLEMENT (Jean). 1728–1808.

Born at Lyons, and while still young travelled to Paris and Vienna, and afterwards to London. He was appointed painter to Marie Antoinette and the King of Poland. He painted sea-pieces and landscapes. Many of his designs have been engraved, and some he etched himself.

2033. **Landscape.** *Canvas: 1 ft. 7¾ in. by 2 ft. 5 in.*

2034. **Landscape.** *Canvas: 1 ft. 7¾ in. by 2 ft. 5 in.*

POUSSIN (Nicolas). 1594–1665.

This great French painter was born at Villers, near Les Andelys, Normandy, in 1594, studied painting with Quintin Varin, and went to Paris at 18 years of age, where he came under the influence of other masters. At 30 years of age, in 1624, he went to Rome, and attended the academy of Domenichino. He received commissions from the Cardinal Barberini, and after this his reputation and fortune grew rapidly. In 1640 he returned to Paris, having been absent for sixteen years. He was appointed painter-in-ordinary to Louis XIII., and assigned apartments in the Tuileries. But Poussin left for Rome in 1642 to fetch his wife to Paris, and on the death of Louis XIII. he decided not to return. He died at Rome, rich and famous, in November 1665. "No works of any modern have so much the air of antique painting as those of Poussin." His work had a powerful effect upon French painting, more especially in landscape.

2035. **Landscape, varied and luxuriant, with St. Jerome in prayer.** *Collection of Philip V.* (?) *Canvas:* 5 *ft.* ½ *in. by* 7 *ft.* 7 *in.* SALA FRANCESA

2036. **Landscape, with woods and mountains, and various animals and an anchorite priest.** *Canvas:* 5 *ft.* 2 *in. by* 7 *ft.* 6¾ *in.*

2037. **Jesus, resurrected, appearing to the Magdalen.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 1 *ft.* 6½ *in. by* 1 *ft.* 2¾ *in.*

2038. **Landscape. Two figures in the foreground.** *Collection of Philip V., Palace of San Ildefonso. Philip purchased it from the heirs of C. Maratta, at Rome, in* 1724. *Canvas:* 2 *ft.* 4 *in. by* 3 *ft.* 1 *in.*

2039. **Landscape. Three figures in the foreground.** *Companion to No.* 2038. *See historic note to the preceding. Canvas:* 2 *ft.* 4 *in. by* 3 *ft.* 1 *in.*

2040. **Landscape, broken and luxuriant, with various constructions and some figures.** *Collection of Philip V., Palace of San Ildefonso, in which it remained till the formation of this Museum. Canvas:* 3 *ft.* 10¼ *in. by* 4 *ft.* 5½ *in.*

2041. **David, triumphing over Goliath: crowned by Victory.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 3 *ft.* 2¾ *in. by* 4 *ft.* 2¾ *in.*

2042. **The Bacchanal. Bacchus receives in his chariot the beautiful Ariadne and Cupid: surrounded by groups of Bacchantes of both sexes.** *Collection of Philip V., Palace of San Ildefonso, in which it remained till the formation of this Museum. Canvas:* 3 *ft.* 11 *in. by* 5 *ft.*

2043. **Parnassus. Apollo, accompanied by the Muses, receives into his choir a poet whom Calliope crowns with laurel. Dante, Petrarch, Ariosto, on one side, and Homer, Virgil and Horace on the other, witness the ceremony. In the central foreground, the nymph Castalia.** *Collection of Philip V., Palace of San Ildefonso. Canvas:* 4 *ft.* 7¾ *in. by* 6 *ft.* 4 *in.*

2044. **Noah and his Family offering a Sacrifice to the Lord after the Flood.** *Canvas:* 3 *ft.* 3 *in. br* 4 *ft.* 1½ *in.*

2045. **Combat of Gladiators, in the time of a Roman Emperor.** *Canvas:* 5 *ft.* 11 *in. by* 7 *ft.* 8½ *in.*

2046. **Theban Ruins, with an anchorite kneeling at the foot of an obelisk.** *Canvas:* 5 *ft.* 1¼ *in. by* 7 *ft.* 9 *in.*

2047. **St. Cicely singing praises to the Lord, accompanied by Angels.** *Came from the Royal Palace in* 1827. *Canvas:* 3 *ft.* 10½ *in. by* 2 *ft.* 10¾ *in.*

SALA FRANCESA

2049. Bacchanalian Scene. A bacchante, nude, is seated on the grass, with a spherical vessel between her knees, and a satyr by her side, drinks from a golden jar held in the hands of an infant boy. *Collection of Philip V., Palace of San Ildefonso, from whence it came on the formation of this Museum. Canvas: 2 ft. 5 in. by 2 ft.*

2050. Landscape. A luxuriant wood, in which a satyr contemplates the sleeping Diana, and a Cupid gathers flowers. *Collection of Philip V., Palace of San Ildefonso. Canvas: 1 ft. 7¾ in. by 2 ft. 2½ in.*

2051. The Chase of Meleager. Meleager and the beautiful Atalanta go at the head of the hunting party, whose object is the death of the Caledonian boar. Background; landscape, with images of Diana and Pan. *Canvas: 5 ft. 2 in. by 11 ft. 7½ in.*

2052. Silenus Drunk. Lying on his back, he hands the cup to a satyr who squeezes into it a bunch of grapes; two infants amuse themselves, one in putting grapes into his mouth while the other sprinkles his legs with water. Figures life-size. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 5 ft. 1 in. by 5 ft. 11¾ in.*

2053. Landscape, with woods and mountains. On one of the mountains is seen Polyphemus trying by his playing to captivate his ungrateful Galatea. In the foreground, satyrs and fauns waylay the nymphs and naiads who wander about the meadow. *Collection of Philip V., Palace of San Ildefonso, from whence it came to the Museo in 1828 or 1829. Canvas: 1 ft. 7 in. by 2 ft. 1½ in.*

2054. Architectural Ruins. In the foreground a young woman seizes a flower with one hand, and with the other detains a youth who stands by her side. *Canvas: 3 ft. by 3 ft. 1½ in.*

POUSSIN (School of).

SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

2055. Jacob at the Well, rolling the stone away to water the flocks of the shepherds and his uncle Laban. (Gen. xxix.) *Collection of Philip V., old Alcázar of Madrid (?). Canvas: 3 ft. by 3 ft. 9½ in.*

PRET (François). A painter of fruits and flowers, of whom we have no biographical data.

SALA FRANCESA

2057. Flower-pot of colossal size: roses, &c. At the foot, plums, and an opened white squash. Decorative picture. *Collection of Philip V., Palace of San Ildefonso. Canvas: 4 ft. 2¾ in. by 3 ft. 2 in.*

RANC (JEAN). 1674–1735.

Jean Ranc was born at Montpellier in 1674. He first studied with his father, and afterwards with Rigaud, whose niece he married, and whose style he imitated with much success. He was invited to the Spanish Court by Philip V., and was appointed principal painter to that king. He distinguished himself greatly in portraiture, and painted the different members of the Royal Family, and the King and Queen of Portugal. He died at Madrid in 1735.

2058. **Equestrian Portrait of Philip V.; preceded by Victory.** *This composition was inspired by the two works of Rubens, Nos.* 1607 *and* 1608 *of this Catalogue. Damaged by the fire of the old Alcázar of Madrid in* 1734. *Canvas:* 10 *ft.* 10½ *in. by* 8 *ft.* 9¼ *in.* SALA FRANCESA

2059. **Portrait of Philip V. Half-figure; life-size.** *Collection of Philip V., old Alcázar of Madrid. Saved from the fire of* 1734. *Canvas:* 3 *ft.* 5 *in. by* 2 *ft.* 7½ *in.*

2060. **Portrait of Queen Isabel Farnese, second wife of Philip V. Half-figure; life-size.** *See historical note to No.* 2059. *Canvas:* 3 *ft.* 5 *in. by* 2 *ft.* 7½ *in.*

2061. **Portrait of Philip V., in blue coat, with breastplate; his helmet upon a rock; the staff of command in his right hand; with his left he points to a battle. Three-quarters figure; life-size.** *See historical note to No.* 2059. *Canvas:* 4 *ft.* 8¼ *in. by* 3 *ft.* 8¾ *in.*

2062. **Portrait of Queen Isabel Farnese, second wife of Philip V. Three-quarters figure; life-size.** *Companion to the preceding picture, and with the same history. Canvas:* 4 *ft.* 8¼ *in. by* 3 *ft.* 8¾ *in.*

2063. **Portrait of Queen Isabel Farnese, second wife of Philip V. Half-figure; life-size.** *Brought from the New Palace of Madrid in* 1847. *Canvas:* 3 *ft.* 7½ *in. by* 2 *ft.* 10¼ *in.*

2064. **Portrait of Louise of Orleans, wife of Louis I. of Spain. More than half-figure; life-size.** *Collection of Philip V., old Alcázar of Madrid. Saved from the fire of* 1734. *Canvas:* 4 *ft.* 1½ *in. by* 3 *ft.* 2¼ *in.*

2065. **Portrait of the Prince of Asturias, afterwards Ferdinand VI.; young, walking in a garden, with a dog by his side. Half-figure; life-size.** *Remained in the collection of Philip V., Palace of San Ildefonso, till it was brought to this Museum in* 1848. *Canvas:* 4 *ft.* 8¼ *in. by* 3 *ft.* 9¼ *in.*

SALA FRANCESA

2066. **Portrait of the Infante Charles (afterwards Charles III.), previous to his being King of Naples. Represented at 12 or 14 years of age. Whole figure; life-size.** *Companion to the preceding picture, and having the same history. Canvas: 4 ft. 7¼ in. by 3 ft. 8¾ in.*

SALA DE RETRATOS

2067. **Portrait of the Infante Charles (afterwards Charles III.); young; with his right hand resting upon a casque. Half-figure; life-size.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 2 ft. 5½ in. by 2 ft.*

SALA FRANCESA

2068. **Portrait of a Girl of the Royal House of Spain. Half-figure; life-size.** *Collection of Charles III., Buen Retiro. Canvas: 2 ft. 5½ in. by 2 ft.*

2068a. **Portrait of Philip V., as a young man. More than half-figure; life-size.** *Came from the Palace of San Ildefonso to this Museum in 1848. Canvas: 4 ft. 3 in. by 2 ft. 10¼ in.*

RANC (Copy of).

2069. **Portrait of Charles III., previous to his leaving for Naples. Half-figure; life-size.** *Canvas: 3 ft. 5 in. by 2 ft. 8¾ in.*

2070. **Portrait of Charles III., King of Naples, as a young man. Half-figure; life-size.** *Canvas: 4 ft. 2 in. by 3 ft. 2¼ in.*

RANC (Style of).

2071. **Portrait of Queen Isabel Farnese. Half-figure; life-size.** *Collection of Philip V., old Palace of Madrid. Saved from the fire of 1734. Canvas: 3 ft. 5¾ in. by 2 ft. 10¾ in.*

SALA DE RETRATOS

2071a. **Portrait of Queen Isabel Farnese. Half-figure; life-size.** *Came from the Palace of Aranjuez to this Museum in 1827. Canvas: 3 ft. 5½ in. by 2 ft. 9½ in.*

2071b. **Portrait of Ferdinand VI. of Spain, as a young man, in rose-coloured velvet coat, and breastplate; powdered wig, and blue cloak. Half-figure; life-size.** *Came from the Royal Palace of Madrid to this Museum in 1847. Canvas: 3 ft. 4 in. by 2 ft. 8 in.*

RIGAUD (Hyacinthe). 1659–1743.

Hyacinthe, son of Mathias Rigaud, was born at Perpignan in July of 1659. Went to Paris in 1681, and became member of the Academy of Painting in 1700. He also became Knight of the Order of St. Michael in 1727. He excelled as a portrait painter, and his

works in this department of painting are very numerous. There is a portrait of him, by himself, in the Painters' Gallery of the Uffizi at Florence. He died at Paris in December 1743.

2072. **Portrait of Louis XIV. of France: in armour. Whole figure; life-size.** *Collection of Philip V., Palace of San Ildefonso, from whence it came to this Museum in 1827. Canvas: 7 ft. 8½ in. by 4 ft. 10 in.* SALA FRANCESA

RIGAUD (Style of HYACINTHE).

2073. **Portrait of Louis XIV. of France: in plain cuirass, with the staff of command in his right hand, leaning on a rock. More than half-figure; life-size. This canvas seems to have been cut to present size.** *Collection of Isabel Farnese, Palace of San Ildefonso, in whose inventory it figured as of greater dimensions. Canvas: 4 ft. 6½ in. by 3 ft. 4½ in.*

2073*a*. **Portrait of a Young Prince, in armour. Extended bust; life-size.** *Collection of Philip V., old Castle of Madrid. Canvas: 2 ft. 3¼ in. by 1 ft. 9⅝ in.* PRINCIPAL STAIRWAY

VALENTIN.

A French painter of sacred history, and an imitator of Caravaggio and Nicolas Poussin. He was born at Coulommiers in 1600, and died at Rome in 1634.

2075. **The Martyrdom of St. Laurence. Figures entire and life-size.** *Collection of Philip IV., Royal Castle of Madrid, in which it was attributed to "Mosu Pusin," that is to say, to Monsieur Poussin. Canvas: 6 ft. 4 in. by 8 ft. 5½ in.* SALA FRANCESA

VERNET (CLAUDE JOSEPH). 1714–1789.

Claude Joseph, son of Antoine Vernet, was born at Avignon in August 1714. He received his first instruction from his father, and afterwards studied under Adrian Manglard. He spent nearly twenty years in Italy, painting chiefly the marine landscapes about Genoa and Naples. In 1752 he received an invitation from Louis XV. to come to Paris. In 1753 he became member of the French Academy of Arts, and received a commission from the Government to paint his well-known pictures of the French seaports.

The king also assigned him apartments in the Louvre. He died at Paris in December 1789.

SALA FRANCESA

2076. **Landscape.** In the centre a cascade falling from a high rock. Decorative picture. *Canvas: 5 ft. ½ in. by 1 ft. 10½ in.*

2077. **Landscape, with setting sun.** On the left a tree; on the right, in the distance, a pyramid. Decorative picture. *Companion to No. 2076. Canvas: 5 ft. ½ in. by 1 ft. 10½ in.*

2079. **Landscape, with boys flying a kite.** Decorative picture. *Canvas: 5 ft. ½ in. by 1 ft. 1 in.*

2080. **Marine Landscape.** *Canvas: 1 ft. 10½ in. by 3 ft. 7 in.*

VOUET (Simon). 1590–1649.

Simon Vouet was born at Paris in 1590. He received his first instruction from his father Laurent Vouet, an obscure painter. At 14 years of age he went to England as a portrait painter. In 1611 he was taken to Constantinople by the French Ambassador, and there he distinguished himself by painting a portrait of the Sultan. He went to Rome in 1613, and seems to have been influenced, first by Caravaggio, and afterwards by Guido Reni. He decorated the palace of the Doria family in 1620, and on his return to Rome received commissions from Pope Urban VIII. Having been summoned to France in 1627 by Louis XIII., he was appointed principal painter to the king, and given apartments in the Louvre, and a liberal pension. It was no doubt due to the great number of commissions which he was called upon to perform that his work became mannered and monotonous. But he influenced the French art of his time tremendously, as seen in the works of almost all the great artists who flourished in France in the seventeenth century. He died at Paris in 1649.

2081. **Portrait of a little Princess of the House of Bourbon of France.** Half-figure; life-size. *Collection of Charles III. Buen Retiro. Canvas: 3 ft. 3¾ in. by 2 ft. 9½ in.*

2082. **Portrait of a Princess of the Royal Family of France.** Half-figure; life-size. *See historical note to No. 2081. Canvas: 2 ft. 9½ in. by 3 ft. 8 in.*

✓ WATTEAU (Antoine). 1684–1721.

Antoine was son of a tiler, and was born at Valenciennes in 1684. While a mere boy his father refused to support him any longer, and the lad journeyed to Paris. There he managed to exist on the profits of painting cheap pictures for dealers, but in the meantime was studying on his own account in his spare moments, acquiring in this way a great facility in drawing. In 1701–3 he was in the studio of Claude Gillot, from whom he acquired a taste for modern subjects. Having surpassed this master, he left him to assist Andran at the Luxembourg. Andran he also left soon and returned to Valenciennes, where he remained but a short time, and again came to Paris. This time he was encouraged by a famous collector, M. Crozat, who lent him drawings to copy, and in other ways assisted him. In 1717 he became a full member of the Academy. In 1719 he visited England, and in the following year returned to Paris. He died at Nogent, near Vincennes, in July 1721. Watteau was the first painter in France who introduced poetry and grace into scenes of real and common life.

2083. **Articles of Marriage, and Rustic Dance.** *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas:* 1 *ft.* 6¼ *in. by* 1 *ft.* 9½ *in.* SALA FRANCESA

2084. **View taken in the Gardens of Saint Cloud, with fountains, figures, &c.** *Companion to No.* 2083. *Figured in the same collection. Canvas:* 1 *ft.* 6¾ *in. by* 1 *ft.* 9¾ *in.*

ANONYMOUS PICTURES OF THE FRENCH SCHOOL

SALA FRANCESA

2085. **Portrait of a Royal Lady, possibly Mary Queen of Scots.** Bust; life-size. *This portrait appears to us to be in the style of Clouet. Panel: 2 ft. by 1 ft. 6¼ in.*

2086. **Bacchanalian Festival.** Scene: entrance to a wood, by a river. In the meadow, bacchantes and a satyr dance, while Bacchus observes them from beside a sepulchre, surrounded by satyrs and fauns. The drunken Silenus is by his side supported by a faun; and the beautiful Ariadne, half nude, lies asleep in the foreground. *A close examination does not justify the old attribution of this picture to Nicolas Poussin. Canvas: 3 ft. 3 in. by 8 ft. 1¾ in.*

WESTERN PASSAGE: BASEMENT

2089. **The Martyrdom of St. Laurence.** *Canvas: 1 ft. 6 in. by 1 ft. 2 in.*

SALA FRANCESA

2090. **Jacob and Rachel. The Meeting at the Well.** *Canvas: 5 ft. 1½ in. by 7 ft. 10¼ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

2092. **The Taking of Christ on the Mount of Olivet.** *Copper: 13½ in. by 11 in.*

SALA FRANCESA

2093. **The Saviour.** More than half-figure; life-size. *Collection of Isabel Farnese, Palace of San Ildefonso. Canvas: 3 ft. 4½ in. by 2 ft. 8¾ in.*

PRINCIPAL STAIRWAY

2094. **The Raising of the Cross.** *Panel: 1 ft. 7 in. by 1 ft. 2 in.*

WESTERN PASSAGE: BASEMENT

2096. **Mystic Allegory.** A young and beautiful saint crowned with flowers, and burdened with a cross, travels behind the Saviour, who also bears the instrument of his suffering on his shoulders, through a wood covered with crosses. *Canvas: 2 ft. 3¼ in. by 1 ft. 9 in.*

SALA FRANCESA

2097. **Perspective Interior of a great Græco-Roman Edifice:** with figures representing Jesus driving the money-changers from the Temple. *Canvas: 1 ft. 10½ in. by 1 ft. 7 in.*

2098. **Portrait of a French Prince of the time of Louis XIV.** Half-figure; life-size. *Canvas: 3 ft. 5 in. by 3 ft. 10 in.*

2099. Portrait of a young Prince, perhaps the Duc de Berry, brother of Philip V., in armour. Half-figure; life-size. *Collection of Philip V., Palace of San Ildefonso (?). Canvas: 3 ft. 9½ in. by 2 ft. 9½ in.* SALA FRANCESA

2100. Portrait of a General, probably the Duke of Burgundy, Louis, grandson of Louis XIV., in armour. Half-figure; life-size. *Collection of Philip V., old Palace of Madrid. Saved from the fire of 1734. Canvas: 3 ft. 5 in. by 2 ft. 9½ in.*

2101. Portrait of a young Prince, with blue coat, red cloak, and powdered hair. Half-figure; life-size. *Canvas: 3 ft. 5 in. by 2 ft. 8¾ in.*

2102. Louis XIV. and his Family, including the Queen Marie Theresa, and a young Prince. In the background, little angels appear bringing flowers for the Prince. Whole figures; life-size. *Canvas: square, 9 ft. 9 in.*

2103. Portrait of a young Lady. Figure almost entire; life-size. *Canvas: 3 ft. 10 in. by 3 ft. ½ in.*

2104. Portrait of a Lady. Half-figure; life-size. *Canvas: 3 ft. 5 in. by 2 ft. 9½ in.*

2105. Portrait of Louis XIV. as a Boy. Entire figure; life-size. *Collection of Philip V., old Palace of Madrid. Saved from the fire of 1734. Canvas: 4 ft. 1 in. by 3 ft. 5 in.*

2106. Portrait of a little Girl, apparently of royal birth. More than half-figure; life-size. *Collection of Charles III., Buen Retiro. Canvas: 2 ft. 6 in. by 1 ft. 9¾ in.*

2107. The Family of Philip V. of Spain. The King and his second wife Isabel Farnese are seated facing each other: the Queen has at her side the little Infantas Maria and Victoria, and with her left hand points to her portrait which an usher holds upon a stool; while the three Infantes, Ferdinand, Charles, and Philip accompany their parents. *This picture seems to be the first idea for a canvas of greater dimensions. It is possible that Ranc executed it for his great picture of the Royal Family which was saved from the fire of the old Palace of Madrid in 1734, but which has since vanished. Canvas: 1 ft. 5¼ in. by 2 ft. 1 in.*

2108. Portrait of Philip, Duke of Parma, father-in-law of Charles IV. Extended bust; life-size. *Canvas: 2 ft. 3¼ in. by 2 ft. 9½ in.*

2109. Portrait of Charles III., young, and in armour. Half-figure; life-size. *Collection of Philip V., old Palace of Madrid. Saved from the fire of 1734. Canvas: 3 ft. 5 in. by 2 ft. 5¾ in.* SALA DE RETRATOS

PRINCIPAL STAIRWAY

2110. Portrait of a Prince of the House of Bourbon: young, and in armour. Oval; half-figure; life-size. *Collection of Philip V., old Castle of Madrid. Canvas: 2 ft. 5 in. by 1 ft. 11¼ in.*

2111. Portrait of another young Prince of the House of Bourbon, in armour. Oval; bust of life-size. *See historical note to No. 2110. Canvas: 2 ft. 2¾ in. by 1 ft. 9¼ in.*

SALA FRANCESA

2111b. Portrait of a little Girl, daughter of Charles IV., Emperor of Austria; probably Anna Maria who married Charles of Lorrain. *Collection of Philip V., Palace of San Ildefonso. Canvas: 4 ft. 10¾ in. by 3 ft. 9¼ in.*

2111c. Portrait of another daughter of Charles IV. of Austria, possibly Marie Theresa. More than half-figure; life-size. *See historical note to No. 2111b. Canvas: 1 ft. 8½ in. by 3 ft. 10⅓ in.*

2111d. Rebekah and Eleazar. (Genesis xxiv.) Oval-shaped. *Canvas: 4 ft. 4 in. by 4 ft. 2 in.*

PRINCIPAL STAIRWAY

2111e. Portrait of Marie Caroline of Naples, wife of Ferdinand IV. Extended bust; life-size. *Came in 1847 from the Royal Palace of Madrid. Canvas: 2 ft. 2 in. by 1 ft. 9¾ in.*

SALA DE RETRATOS

2111f. Portrait of Louis I. of Spain, at the age of 10 years. Entire figure; life-size. *Canvas: 5 ft. 7 in. by 3 ft. 7½ in.*

SALA FRANCESA

2111g. Portrait of a young Lady: in yellow gown and reddish cloak, taking a flower from a beautiful vase. More than half-figure; life-size. *Canvas: 3 ft. 9¼ in. by 3 ft. ½ in.*

2111h. Portrait of a little Boy, with a bird tied by a string. *Canvas: 2 ft. 5¾ in. by 2 ft. ½ in.*

2111i. Portrait of Louis of France, called the *Great Dauphin*, son of Louis XIV. and Maria Theresa of Spain. Bust. *Circular canvas: diameter, 3 ft. 4 in.*

2111j. Portrait of Louis XIV. Bust. *Circular canvas. Companion to No. 2111i. Diameter, 3 ft. 4 in.*

2111k. Portrait of a young Lady, representing the goddess Flora; accompanied by little angels. Life-size. *Came to this Museum from the Palace of San Ildefonso in December 1848. Canvas: 3 ft. 4 in. by 2 ft. 8¾ in.*

2111l. Portrait of a young Prince, represented as a General, in the military costume of the end of the eighteenth

century. More than half-figure; life-size. *Canvas: 4 ft. 2 in. by 3 ft. 1½ in.* SALA FRANCESA

2111*m*. Portrait of a little Girl, dressed in blue with a rose-coloured cloak, and her right hand in a basket of flowers. Half-figure; life-size. *Canvas: 3 ft. ½ in. by 2 ft. 2½ in.*

2111*n*. Portrait of a young Prince. Half-figure; life-size. *Canvas: 3 ft. 5 in. by 2 ft. 8¾ in.*

2111*o*. Portrait of a boy Prince, dressed in the hunting costume of the eighteenth century; with hawk and hounds. Entire figure; life-size. *Collection of Philip V., old Castle of Madrid. Saved from the fire of 1734. Canvas: 4 ft. 1 in. by 3 ft. 5 in.*

2111*p*. Portrait of Queen Isabel Farnese, at an advanced age (?). More than half-figure; life-size. *Canvas: 4 ft. 10½ in. by 3 ft. 7 in.*

2111*q*. Portrait of a young Prince. *Canvas: 4 ft. 2 in. by 3 ft. 1½ in.*

2111*r*. Portrait of a Queen, in white dress, embroidered with gold, and yellow cloak, also embroidered, gathered in her right hand; her left hand points to a table on which is seen the royal crown. More than half-figure; life-size. *Canvas: 4 ft. 7½ in. by 3 ft. 5 in.* PRINCIPAL STAIRWAY

2111*s*. Portrait of a young Lady of the time of Louis XIV., with a little dog. Whole figure; life-size. *Collection of Philip V., old Palace of Madrid. Canvas: 2 ft. 5 in. by 1 ft. 11½ in.*

2111*t*. Portrait of a young Lady. Half-figure; life-size. *Canvas: 2 ft. 2¾ in. by 1 ft. 9¾ in.*

2111*u*. Portrait of Christina, Queen of Sweden; seated, with her right hand at her neck, and in her left the sceptre. Half-figure; life-size. *Collection of Philip IV., Royal Palace of Madrid. Canvas: 3 ft. 5 in. by 2 ft. 10¼ in.*

2111*v*. Portrait of a Prince of the House of Bourbon; young, and in armour. Less than half-figure; life-size. *Collection of Philip V., old Palace of Madrid (?). Canvas: 2 ft. 11 in. by 2 ft. 4¾ in.*

2111*x*. Portrait of a Lady. Bust; life-size. *Canvas: 1 ft. 11½ in. by 1 ft. 9½ in.*

PRINCIPAL STAIRWAY

2111y. Portrait of an unknown Lady of the end of the seventeenth century. More than half-figure; life-size. *Canvas: 3 ft. 7½ in. by 3 ft.*

2111z. Portrait of a Lady (perhaps Marie de' Medicis), in widow's weeds. *Canvas: 3 ft. 3 in. by 2 ft. 8¾ in.*

2111aa. Portrait of a General of the time of Louis XIV. Represented in his tent, with his right hand resting on his helmet placed upon a rock. Half-figure; life-size. *Collection of Philip V., Royal Castle of Madrid. Canvas: 3 ft. 5 in. by 2 ft. 8¾ in.*

2111bb. Portrait of a Prince of the time of Louis XV., in armour; with powdered wig, the Toison hanging from his neck by a broad red ribbon, and his right hand on his hip. Half-figure; life-size. *Canvas: 3 ft. 6½ in. by 2 ft. 11½ in.*

2111cc. Portrait of a young and beautiful Lady of the seventeenth century. *Collection of Philip V., old Castle of Madrid* (?). *Canvas: 3 ft. 3¾ in. by 2 ft. 10½ in.*

2111dd. Portrait of a Prince of the time of Philip V.; young, with blond wig, armour, and lace neck-dress. Half-figure; life-size. *Collection of Philip V., old Castle of Madrid* (?). *Canvas: 3 ft. 5 in. by 2 ft. 9½ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

2111ee. Portrait of Philip, Count Palatine, in armour. Extended bust; life-size. *Collection of Philip V., old Palace of Madrid. Canvas: 2 ft. 10½ in. by 2 ft. 2¾ in.*

2111ff. Portrait of a little Girl of the time of Philip V. Whole figure; life-size. *Collection of Philip V., old Palace of Madrid* (?). *Canvas: 3 ft. 3 in. by 2 ft. 7½ in.*

2111gg. Portrait of King Ferdinand IV. of Naples, son of Charles III.; armed, with powdered wig, the Toison sign of the Order of the Golden Fleece hanging to his neck by a broad red ribbon; the blue sash of the *Sancti Spiritus*, and ermined cloak; the staff of command in his right hand. Half-figure; life-size. *Canvas: 3 ft. 10½ in. by 2 ft. 10½ in.*

PRINCIPAL STAIRWAY

2111hh. Portrait of Queen Mary Isabella of Spain, wife of Francis I. of Naples (?); some 24 years of age. *From the Palace of Madrid. Collection of Charles III.* (?). *Canvas: 3 ft. 4 in. by 2 ft. 8¾ in.*

2111ii. Portrait of a Queen, with two infants in her lap. Background; a garden with gold-embroidered curtains

hung to some trees. More than half-figure; life-size. *Canvas: 4 ft. 9½ in. by 3 ft. 7½ in.* PRINCIPAL STAIRWAY

2111*jj*. **Portrait of the Infanta Charlotte of Spain, previous to her marriage with John VI., Regent of Portugal, in 1790. Whole figure; life-size.** *Canvas: 5 ft. 6¼ in. by 4 ft. ¾ in.*

2111*kk*. **Portrait of a Princess of the time of Charles III. Half-figure; life-size.** *Canvas: 2 ft. 11½ in. by 2 ft. 4¾ in.*

2111*ll*. **Portrait of Louis XIV. as a Boy. Entire figure; life-size.** *Canvas: 4 ft. ¾ in. by 3 ft. 5 in.* SALA FRANCESA

2111*mm*. **Portrait of a young Prince of the time of Louis XV. Half-figure; life-size.** *Canvas: 2 ft. 7¼ in. by 2 ft. 1 in.*

PICTURES OF DOUBTFUL SCHOOL

WESTERN PASSAGE: BASEMENT

2112. **Charles III. renouncing his right to the Crown of Naples in favour of his son Ferdinand, a boy of eight years.** *This picture, and the three following, which with it forms a series, came to this Museum from the Palace of Aranjuez in 1847. Canvas: 3 ft. 3¾ in. by 4 ft. 2 in.*

2113. **The Swearing in of Ferdinand IV. as King of Naples.** *Companion to the preceding and the two following pictures. Canvas: 3 ft. 3¾ in. by 4 ft. 2 in.*

2114. **The Embarking of Charles III. at Naples on his trip to Spain to take the Spanish Crown.** *Companion to the two preceding pictures and the following one. This canvas and No. 2115 are copies of Nos. 279a and 279b respectively. Canvas: 5 ft. 3¾ in. by 4 ft. 2 in.*

2115. **The same Scene viewed from the Sea.** *Companion to the three preceding pictures. See note to No. 2114. Canvas: 3 ft. 3¾ in. by 4 ft. 2 in.*

SOUTHERN PASSAGE: PRINCIPAL FLOOR

2117. **Landscape, with the Magdalen praying before a cross.** *Canvas: 5 ft. 5½ in. by 1 ft. 7¾ in.*

2118. **Landscape, with St. John the Baptist.** *Companion to the preceding picture. Canvas: 5 ft. 5½ in. by 1 ft. 7¾ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

2119*a*. **Garland of Flowers. In the centre a picture representing some smokers; imitation of Brouwer and Teniers.** *Canvas: 2 ft. 4 in. by 1 ft. 9 in.*

2119*b*. **The Penitent Magdalen.** *Canvas: 1 ft. 11¾ in. by 1 ft. 5½ in.*

PRINCIPAL STAIRWAY

2119*c*. **Portrait of a Prince of the time of Philip II. His features recall those of Philip II. and his nephews Emperor Rodolph II. and the Archduke Albert. More than half-figures; life-size.** *This appears to be a copy of another portrait by a better hand. Canvas: 3 ft. 10½ in. by 3 ft. 3¾ in.*

2119*d*. **Portrait of a Princess (?) unknown. More than half-figure; life-size.** *Companion to the preceding picture. Canvas: 3 ft. 10½ in. by 3 ft. 4½ in.*

2119*e*. **Portrait of a Girl of the time of Philip III. (probably an Infanta). Background, curtains and garden. Entire figure; life-size.** *Canvas: 5 ft. 4 in. by 3 ft. 10 in.*

2119*f*. Portrait of a Lady of the time of Philip III. (perhaps one of the Royal Family). Bust of life-size. *Proceeds from the New Palace of Madrid. Canvas: 2 ft. 2½ in. by 1 ft. 9¾ in.* PRINCIPAL STAIRWAY

2119*g*. Portrait of a boy Prince of the time of Charles III. The sign of the Order of the Golden Fleece on his breast. Extended bust; life-size. *Proceeds from the Palace of San Ildefonso. Canvas: 1 ft. 5¼ in. by 1 ft. ½ in.*

2119*h*. Portrait of a foreign (?) Princess of the time of Charles III. Whole figure; life-size. *Proceeds from the Palace of San Ildefonso. Canvas: 3 ft. 11¼ in. by 2 ft. 11¾ in.*

2119*i*. Portrait of a Lady, perhaps one of the Royal Family, with blue cloak of state. Bust; life-size. *Canvas: 2 ft. 2½ in. by 1 ft. 9¾ in.*

2119*j*. Portrait of a Queen of the time of Charles III., young and gracious, with yellow gown profusely embroidered; robe of blue velvet, lined with ermine; on a table in the background, her crown. More than half-figure; life-size. *Collection of Charles III., New Palace* (?). *Canvas: 4 ft. 4½ in. by 3 ft. 5 in.*

2119*k*. Portrait of a young Lady. Whole figure; life-size. *Canvas: 6 ft. 3 in. by 4 ft. 2 in.*

2119*l*. Portrait of a young Princess, in rose-coloured costume; in her right hand a book, in the other her hat. Whole figure; life-size. *Canvas: 4 ft. 10¼ in. by 3 ft. 1 in.* RESTORATION AND SALAS OF THE NORTH-EAST STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

2119*m*. Portrait of Marianne Victoria, Queen of Portugal: dressed in black, with blue velvet mantle of state lined with ermine. Bust; life-size. *Canvas: 2 ft. 2 in. by 1 ft. 9¾ in.*

2119*n*. Portrait of Queen Mary Louise of Savoy, first wife of Philip V. Whole figure; life-size. *Canvas: 6 ft. 10 in. by 3 ft. 7½ in.*

2119*o*. Portrait of a little Girl, probably of royal blood. Dressed in the style of the eighteenth century; a canary in her right hand. Whole figure; life-size. *Canvas: 5 ft. 8¾ in. by 3 ft. 9¼ in.* PRINCIPAL STAIRWAY

PICTURES

PROCEEDING FROM THE ABOLISHED NATIONAL MUSEUM
DE LA TRINIDAD

PICTURES

PROCEEDING FROM THE ABOLISHED NATIONAL MUSEUM DE LA TRINIDAD,

AND ACQUISITIONS MADE BY THE

ITALIAN SCHOOLS

ALLORI (ALESSANDRO). See his biographical notice, page 4.

2120. **Mystic Subject. The Virgin with the Infant Jesus, in whose hands is an open book: St. Anne in a large room, at the foot of which are seen St. Joseph, seated; and Cardinal Ferdinand de Medicis, in the garb of a Franciscan friar, kneeling in prayer. Figures large life-size.** *This picture bears an inscription showing that it was executed in 1584, by order of the above-mentioned Cardinal Ferdinand. Acquired by the Government in 1864, for the Museo de la Trinidad. Canvas: 8 ft. 6¼ in. by 6 ft. 6¼ in.* SALA ITALIANA

CARRACCI (ANNIBALE). See biographical notice, page 17.

2121. **Apotheosis of St. Francis. Medallion of oval form.** *This picture and the two following form part of a series of fresco paintings with which Annibale Carraesi and his disciple Albani decorated the Chapel of San Diego, of the Church of St. James of the Spaniards at Rome. They were transferred to canvas at Rome and sent to Spain in 1850. From this and the following medallion it is known that Carracci himself executed them without having made cartoons for them. Transferred to canvas: 5 ft. ½ in. by 3 ft. 5 in.* DEPARTMENT OF ORIGINAL DRAWINGS: BASEMENT

2122. **Apotheosis of St. James the Apostle. Medallion of oval form.** *Companion to No. 2121. See historic note to No. 2121. Transferred to canvas: 5 ft. ½ in. by 3 ft. 5 in.* EASTERN PASSAGE: BASEMENT

2123. **The Apotheosis of St. Laurence. Oval medallion.** *Companion to the preceding pictures. See note to No. 2121. Transferred to canvas: 5 ft. ½ in. by 3 ft. 5 in.*

GIORDANA (LUCA). See his biographical notice, page 26. SALA ITALIANA

SALA ITALIANA

2123*a*. **An Episode of the famous Battle of San Quintin. Sketch for one of the friezes of the principal stairway of the Monastery of the Escorial.** *Companion to Nos.* 208, 209, 2123*b*, 2123*c*, *and* 2123*d*. *Acquired by the Government. Canvas:* 1 *ft.* 8½ *in. by* 5 *ft.* 5½ *in.*

2123*b*. **Another Episode of the same Battle, with the taking of the Constable of Montmorency. Sketch.** *Companion to No.* 2123*a*. *Acquired by the Government. Canvas:* 1 *ft.* 8½ *in. by* 5 *ft.* 5½ *in.*

2123*c*. **Another Episode of the same Battle, with the taking of the French Admiral. Sketch.** *Companion to No.* 2123*b*. *Acquired by the Government. Canvas:* 1 *ft.* 8½ *in. by* 5 *ft.* 5½ *in.*

2123*d*. **Philip IV. accompanied by his Architects inspecting the works of the Escorial. Sketch.** *Companion to the preceding picture. Acquired by the Government. Canvas:* 1 *ft.* 8½ *in. by* 5 *ft.* 5½ *in.*

GIULIO ROMANO (?). See his biographical notice, page 30.

2123*e*. **Noli me tangere. Figures life-size. Of doubtful authenticity.** *It is not known from whence this picture was taken to the Museo de la Trinidad. Panel:* 7 *ft.* 1¼ *in. by* 5 *ft.* 2¼ *in.*

GRECO (Domenico Theopocopuli). See biographical notice, page 30.

RESTORATION AND SALAS OF THE NORTH-EAST

2124. **The Crucifixion. At the sides of the cross on which the Redeemer expires, are Mary and St. John. The Magdalen kneels against it, and an angel has descended to take up the precious blood. Other two angels are taking the blood from the side and right hand of Christ. Figures life-size.** *Proceeds from the Church of the Inquisition of Toledo. Canvas:* 10 *ft.* 1½ *in. by* 5 *ft.* 5¾ *in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

2124*a*. **The Annunciation.** *Panel:* 4 *ft.* 1 *in. by* 3 *ft.* 10½ *in.*

2124*b*. **Holy Family. The Virgin seated, with St. Joseph at her shoulder, has the Infant Jesus in her lap; and with her right arm she encircles the neck of St. Anne; who, full of love and respect, contemplates the Infant Deity. St. John the Baptist stands at the side of the Holy Mother.** *Canvas:* 3 *ft.* 5¾ *in. by* 2 *ft.* 2¾ *in.*

RESTORATION AND SALAS OF THE NORTH-EAST

2124*c*. **The Baptism of Christ. The institution of the Holy Sacrament is witnessed by all the Celestial Court, with God in His glory. Figures life-size. Signed.** *Proceeds from the Church of Doña María de Aragón of Madrid. Canvas:* 10 *ft.* 4¼ *in. by* 4 *ft.* 8¼ *in.*

GRECO (?).

2124*d*. **St. Basil. The Saint-bishop is standing in an open plain, in pontifical dress, with the mitre on his head, and facing the spectator. He reads a book which he holds in his left hand, and has in his right his staff. Background: mountainous landscape, with a valley to the spectator's left in which are represented various episodes in the life of the saint. Figure life-size.** *Proceeds from the Convent of St. Basil of Madrid. This picture has been attributed by many to Tristán; if it really is by Greco it is an almost unique example of that artist in the admirable finish of the accessories and the mode of treating the landscape and the little figures of the background. Canvas: 7 ft. 9 in. by 5 ft. 3 in.* SALA ESPAÑOLA

RAIBOLINI DI FRANCIA (Jacopo). Bolognese School.

Son of the famous Francesco Raibolini, called *Francia*. The date of his birth is unknown, but he died in 1557. He was a disciple of his father, and painted history and portraits.

2124*e*. **Devotional Picture. In the centre St. Margaret; at the sides St. Jerome and St. Francis of Assisi, each with his respective attributes. Background; open plain, with a vision of Christ crucified in midst of a splendour. Signed "F. I. Francia, F. MDXVIII. X. IVLII."** *Brought from the great College of Spaniards of Bologna. Panel: 5 ft. 1 in. by 4 ft. 8¾ in.* SALAS DE ALFONSO XII.

SANZIO (Copy of Raphael), by his disciple Giovanni Francesco Penni, called *il Fattore*.

2125. **The Transfiguration. In the lower part of the picture a man, whose son is possessed of an evil spirit, in the midst of his family presents the unfortunate youth to the Apostles, who tarry at the foot of Tabor awaiting Jesus. Powerless themselves, the Apostles indicate, as who alone can restore the youth's sanity, Jesus, who is seen on the mountain elevated in the air between Moses and Elias. The three Apostles, Peter, Paul, and James, have followed the Master to the summit of Tabor. Figures life-size. This copy has some variations from the panel by Raphael.** *The original of this copy is one of the principal ornaments of the famous lobby of the Vatican. Penni was commissioned by Pope Clemente VII. to make the reproduction; but the artist took it to Naples with him and it there decorated the Church of S. Spinto degl' Incurabili, till it came into the possession of the Duke of Medina de les Torres, who gave it to the Church of the* SALA ITALIANA

Convent of Monks of St. Theresa of Madrid. Panel: 12 ft. 10½ in. by 8 ft. 6¼ in.

TIEPOLO (DOMINGO). Born at Venice, the date being unknown; died at Madrid, being pensioned by Charles III., after the year 1772. He was painter and engraver, and a great fresco artist, like his father, whom he imitated.

SALA ITALIANA

2126. The Agony of Jesus on the Mount of Olives. The angel who descends from heaven to comfort the Redeemer, holds in his hands the chalice of the Passion. *This canvas and its companions, the following seven, were painted for the Church of the Convent of San Philip Neri of Madrid, and transferred to the Museo de la Trinidad in 1836. Canvas: 4 ft. 7¼ in. by 3 ft. 11¼ in.*

2127. Christ at the Column. *See note to No. 2126. Canvas: 4 ft. ¼ in. by 4 ft. 8¼ in.*

2128. The Crown of Thorns. Background: Roman arch and monument erected in memory of Tiberias. *See note to No. 2126. Canvas: 4 ft. ¼ in. by 4 ft. 5¼ in.*

2129. Jesus Falling beneath the weight of the Cross. *See note to No. 2126. Canvas: 4 ft. ¼ in. by 4 ft. 5¼ in.*

2130. The Stripping of Christ before the Crucifixion. *See note to No. 2126. Canvas: 4 ft. ¼ in. by 4 ft. 5¼ in.*

2131. The Crucifixion. Representing the nailing of Jesus to the cross in the presence of many people at the foot of Calvary. *See note to No. 2126. Canvas: 4 ft. ½ in. by 4 ft. 5½ in.*

2132. The Descent from the Cross. *See note to No. 2126. Canvas: 4 ft. 7¼ in. by 3 ft. 11¼ in.*

2133. The Entombment of Christ. On the side of the sepulchre is the inscription: "*Ovra de Don Domingo Tiepolo. anno 1772.*" *See note to No. 2126. Canvas: 4 ft. ¼ in. by 4 ft. 5¼ in.*

INDETERMINATE ITALIAN SCHOOL OF XVITH CENTURY

SALAS DE ALFONSO XII.

2134. The Saviour. Life-sized bust. Copy of another picture by Giovanni Bellini, which is preserved in the Royal Academy of San Fernando. *This precious picture offers characteristics which are common to very different schools, as the*

Flemish and German of the early fifteenth century, and the Spanish school of the time of Joanes and Morales; but the exquisite modelling of the face, and the well-defined modelling of the hair and accessories, leads to the belief that the work is an Italian production. Panel: 1 ft. 5¼ in. by 1 ft. 1 in.

SPANISH SCHOOLS

ALENZA (DON LEONARDO). Born at Madrid in 1807, was a disciple of Don Juan Antonio Ribera, and studied in the Royal Academy of St. Ferdinand; but the work of Goya was his principal master, and this master he endeavoured to imitate.

2134*a*. **Portrait of Señor Passuti.** Life-sized bust. *Canvas: 2 ft. 3 in. by 1 ft. 10 in.* SALA DE CONTEMPORÁNEOS

2134*b*. **Portrait of Alenza, by himself, at 20 years of age; in black frock-coat and yellow vest.** Life-sized bust. *Canvas: 1 ft. 10 in. by 1 ft. 6 in.*

ANTOLINEZ Y SARABIA (DON FRANCISCO). SCHOOL OF SEVILLE.

Born at Seville, the date being unknown. He studied in the public academy founded by Murillo, and died in Madrid, where he had lived in company with his uncle, the painter, Don José Antolinez, in 1676.

2135. **The Presentation of the Virgin.** *Companion to the five pictures which follow. This canvas and the preceding ones, which with it form a series, belonged to the Convent of San Philip the Royal of Madrid, although it does not appear in the inventories of 1836. We believe that Antolinez painted these pictures at Seville, where, according to Cean, he devoted himself entirely to the execution of small scenes from the life of the Virgin. Canvas: 1 ft. 5½ in. by 2 ft. 4¼ in.* SALA ESPAÑOLA

2136. **The Annunciation.** *See note to No. 2135. Canvas: 1 ft. 5½ in. by 2 ft. 4¼ in.*

2137. **The Marriage of the Virgin with St. Joseph, being present with them all those who, according to legendary history, aspired to the hand of Mary.** *See note to No. 2135. Canvas: 1 ft. 5½ in. by 2 ft. 4¼ in.*

SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

2138. **The Nativity.** *See note to No. 2135. Canvas: 1 ft. 5½ in. by 2 ft. 4¼ in.*

SALA ESPAÑOLA

2138*a*. **The Adoration of the Kings.** *See note to No.* 2135. *Canvas: 1 ft.* 5½ *in. by 2 ft.* 4¼ *in.*

2138*b*. **The Flight into Egypt.** *See note to No.* 2135. *Canvas: 1 ft.* 5½ *in. by 2 ft.* 4¼ *in.*

BECERRA (GASPAR). Sculptor, painter, and architect. Born at Baeza in 1520. He was a great imitator of Michelangelo, and introduced into Spain the Italian school of the Renaissance. Died at Madrid in 1570.

2138*c*. **The Penitent Magdalen.** Entire figure; life-size. *Panel: 2 ft.* 5¼ *in. by 6 ft.* 10 *in.*

BERRUGUETE (PEDRO). The dates of his birth and death are unknown. He was a native of Paredos de Nava, and flourished at the end of the fifteenth century. He held the office of Painter to King Philip the Beautiful. His style was very similar to that of the Venetian masters.

SALAS DE ALFONSO XII.

2139. **Scene from the Life of St. Dominic of Guzmán.** The writings of the saint and those of the Albigense heretics are subjected to the proof of the fire at Fanjeaux. In the presence of two groups of people of various condition, in one of which is seen St. Dominic himself, a man throws into the bonfire the books that are the object of God's judgment. The volume written by the saint rises into the air, untouched by the flames, while the works of the Albigenses are consumed. Some parts of the background, and several accessories, are made realistic by means of gold. *This panel and the eight which follow, used to decorate the Royal Cloister of the celebrated Convent of St. Thomas de Avila, where they were collected by the Commission of the Royal Academy of St. Ferdinand, in* 1836. *As to the author of this picture, Sr. Cruzada Villaamil points out the analogy between its style and that of the great altar-piece of the Cathedral of Avila, an undoubted work of P. Berruguete and Santos Cruz. In these pictures also the intervention of a second less expert hand is evident. Panel:* 5 *ft.* 2¼ *in. by* 3 *ft.*

2140. **Scene from the Life of St. Dominic.** The saint resuscitates the young Napoleon, nephew of Cardinal Stephen. Gold in the accessories. *See note to No.* 2139. *Panel:* 5 *ft.* 2½ *in. by* 3 *ft.*

2141. **The Preaching of St. Peter Martyr at Milan.** Gold in

accessories. *See note to No.* 2139. *Panel: 5 ft. 2½ in. by 3 ft.* SALAS DE ALFONSO XII.

2142. St. Peter Martyr, in prayer. Kneeling before an altar crucifix the saint speaks the words: *Ego Domine, in te innocens patior;* to which Jesus answers: *Et Ego, Petre, quid feci?* With a great cloth of gold covering the wall of the chapel. *See note to No.* 2139. *Canvas: 5 ft. 1½ in. by 3 ft. ¼ in.*

2143. The Assassination of St. Peter Martyr. The saint and Friar Dominic are attacked at the edge of a wood by three of the Manichean sect, one of whom, after having plunged a knife into St. Peter's skull, stabs him with a dagger, and with his blood writes on the ground the protest of his own faith; the other prepares his crossbow to shoot Friar Dominic, who flies in terror. *See note to No.* 2139. *Panel: 4 ft. 10½ in. by 3 ft.*

2144. Miracles of St. Thomas after his death. Various afflicted people visit the urn of the saint. A noble lady prays on her knees; a sick woman, seated, offers her supplication; a blind man led by a little boy; and a young man, who enters surrounded by several people with disabled arms, &c. Scene: Roman Church. Painted on a silver background. *See note to No.* 2139. *Panel: 4 ft. 10½ in. by 3 ft.*

2145. The Virgin appearing to a Guild of Bernardine Monks during an Exorcism. Decorated with gold in many of the accessories. *See note to No.* 2139. *Panel: 5 ft. 2¼ in. by 3 ft.*

2146. St. Dominic of Guzmán: standing, and crushing the infernal dragon with his abbot's staff, which he holds in his right hand; in his left he has an open book and a white lily, emblems of his doctrine and purity. Background: a Roman structure and a canopy of gold brocade. *See note to No.* 2139. *Panel: 5 ft. 3 in. by 3 ft.*

2147. St. Peter Martyr: upright, with the knife sunk into his skull, and the poniard in his breast; in his left hand the open book, in his right the green palm and the three crowns. Background: Roman structure with canopy of gold brocade. *Companion to No.* 2146. *See note to No.* 2139. *Panel: 5 ft. 4½ in. by 3 ft. 2¾ in.*

2148. Arbitrary Representation of an *Auto de Fé* presided over by St. Dominic. On the right of the spectator in a high hall, under a canopy of gold brocade, are the saint-inquisitor and three judges on each side; lower, are three other official personages, seated as the first,

Standing on an elevated scaffold are two naked heretics tied to the place of torture; in the public square two other offenders are conducted to torture by mounted and foot soldiers. Below the scaffold many people watch the scene. Background of silver, with gold in many of the accessories. *This panel adorned the Sacristy of the Convent of St. Thomas of Avila, where it had a companion. It somehow became the property of Sr. Don Miguel Puche y Bautista, by whose will it passed, through successive transmissions, into the possession of the Government of Spain. Panel: 5 ft. by 3 ft.*

CABEZALERO (JUAN MARTIN). SCHOOL OF MADRID: 1633–1673.

One of the best of the disciples of Carreño. Born at the town of Almaden in 1633; died at Madrid in 1673.

SALA ESPAÑOLA

2148*a*. The Judgment of a Soul. He kneels on a cloud and raises his gaze to Jesus Christ, who appears above as Supreme Judge, occupying the centre of the picture, between St, Dominic and St. Francis. These latter intercede on behalf of the sinner, and the Virgin, higher up, unites her intercession with theirs. *Canvas: 4 ft. 8½ in. by 3 ft. 4½ in.*

CAMILO (FRANCISCO). SCHOOL OF MADRID.

The date of this artist's birth is unknown. He was born at Madrid, and there died in 1671. He was stepson and pupil of Pedro de las Cuevas, and one of the most fertile painters who worked in the Spanish capital and Royal Palace. His very facility of execution no doubt contributed largely to the decadency of Spanish art.

ROTUNDA: ENTRANCE

2149. The Martyrdom of St. Bartholomew. *Canvas: 6 ft. 8 in. by 8 ft. 1 in.*

CANO (ALONSO). See biographical notice, page 82.

SALA ESPAÑOLA

2149*a*. The Virgin and Child. Life-size. *Canvas: 5 ft. 3¼ in. by 3 ft. 6½ in.*

STAIRWAY LEADING TO THE SALAS DE ALFONSO XII.

2149*b*. Christ Crucified. Life-size. Background: darkness. *Canvas: 7 ft. 1⅝ in. by 4 ft. 1 in.*

CARDUCCI (Vicente). See his biographical notice, page 83.

2149c. **St. Bruno: kneeling in prayer beside a rock, and before a crucifix at the foot of which is an open book, a skull, &c. Half-figure; life-size.** *This picture was painted for the Carthusian Order del Paular, from whose portería it proceeds. Canvas: 3 ft. 5½ in. by 2 ft. 8 in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

2149d. **A Carthusian Saint.** *See note to No. 2149c. Canvas: 3 ft. 5½ in. by 2 ft. 8 in.* SALA ESPAÑOLA

CARREÑO DE MIRANDA (Don Juan), See his biographical notice, page 84.

2149e. **The Martyrdom of St. Sebastian. Whole figure; life-size. Signed in 1696.** *Proceeds from the Convent of the Vallecas Monks of Madrid, where it was seen by Cean Bermudez, and where it remained till 1836. Canvas: 5 ft. 6½ in. by 3 ft. 8 in.*

CARREÑO (?)

2149f. **St. Anne Teaching the Virgin to Read. Entire figures.** *Canvas; 6 ft. 4½ in. by 5 ft. 5½ in.* SECRETARÍA

CARVAGAL, or CARBAJAL (Luis de). See his biographical notice, page 83.

2149g. **St. Nicolas of Tolentino. Half-figure; life-size. Signed in 1604.** *Proceeds from the Convent of the Trinity High Road of Toledo, where it was placed by the Commission of the Royal Academy of St. Ferdinand in 1836. Canvas: 3 ft. 7½ in. by 2 ft. 8¾ in.*

CARVALHO. Of this painter, probably a Portuguese, who flourished in the sixteenth century, there exists no other biographical notice than the signature on the following portrait.

2150. **St. Catherine. Less than half-figure; life-size. Signed in the groove of the blade of the sword which the saint holds in her left hand.** *Proceeds from the Convent of the Angels of Madrid, from whence it was taken, on the formation of the National Museum de la Trinidad, by the Commission of the Royal Academy of St. Ferdinand in 1836. Some critics see in this picture a portrait of the unfortunate Queen of England, Catherine of Aragon. Panel: 2 ft. 6 in. by 1 ft. 11¼ in.* SALAS DE ALFONSO XII.

CAXES (Eugenio). See his biographical notice, page 86.

2150a. **St. Alphonsus receiving, on his knees, the chasuble** SALA ESPAÑOLA

SALA ESPAÑOLA

from the hands of the Virgin. Signed. *Panel: 1 ft. 3½ in. by 1 ft. 7¾ in.*

COELLO (Claudio). See his biographical notice, page 86.

2150*b*. **St. Dominic of Guzmán. Entire figure; life-size.** *Canvas: 7 ft. 9½ in. by 5 ft. 2¾ in.*

2150*c*. **St. Rose of Lima. Represented in the garb of the third Order of St. Dominic, with the palm and roses; crowned by the Infant Christ, who descends from heaven in his glory.** *Companion to No. 2150b. Canvas: 7 ft. 9½ in. by 5 ft. 2¾ in.*

2150*d*. **The Apotheosis of St. Augustin. The saint, upon a cloud, is surrounded by angels, two of whom bear his staff, and another smites with a sword of fire an idol and the infernal dragon. Figures life-size and entire. Signed in 1664.** *Proceeds from the Convent of Devotees of Alcalá Henares, where it was placed by the Commission of the Academy of St. Ferdinand in 1836. Canvas: 8 ft. 9½ in. by 6 ft. 7 in.*

CORREA (D). There are no biographical data for this painter other than the signature placed on some of his pictures. The style of these seem to indicate that he flourished about the middle of the sixteenth century. He appears to have studied the drawings of the great masters of Rome and Florence, and his colour reveals the influence of the Flemish masters and the brilliant school of Bruges.

SALAS DE ALFONSO XII.

2151. **Pilate Washing his Hands.** *This picture, with its companions, the two which follow, belonged to the Convent of the Bernardine Fathers of St. Martin, of Valdeiglesias. Circular panel: diameter, 2 ft. 11½ in.*

CENTRAL SALON: AUTORES ESPAÑOLES

2152. **Christ crowned with thorns and mocked by the Jews.** *See note to No. 2151. Panel: diameter, 2 ft. 11 in.*

2153. **Ecce Homo. Jesus, naked and with the crown of thorns, is presented to the people by Pilate.** *See note to No. 2151. Circular panel: diameter, 2 ft. 11 in.*

SALAS DE ALFONSO XII.

2154. **The Death of the Virgin. On the left is a portrait of the Knight of Calatrava, who commissioned the painting of the picture.** *Proceeds from the Church del Transito of Toledo. This church was given up to the Order of Calatrava in 1494. Panel: 8 ft. 3 in. by 4 ft. 9¼ in.*

2154*a*. **The Death of St. Bernard. To the dying saint appear the Virgin, St. Laurence, and St. Benedict. Mary**

places her right hand on his breast, and two Bernardine Monks contemplate the mystic scene from the background. *This, and all the pictures which follow, and which we have attributed to this artist or his style, proceed from the previously cited Convent of the Bernardine Fathers of St. Martin, of Valdeiglesias. It was known by Ponz that they formed part of the old altar-piece of that temple. In the year* 1836, *some of these panels were distributed in oratorios and houses in affiliation with that celebrated monastery. Panel:* 4 *ft.* 3½ *in. by* 3 *ft.* 2 *in.* SALAS DE ALFONSO XII.

2154*b*. **The Final Judgment. Jesus Christ, as Supreme Judge, seated on the rainbow, with the globe of the world as footstool, summons with upraised arms the human race to the judgment. Angels awaken the dead with the sound of trumpets. At the sides of Christ, seated on clouds, are Mary with her virgins, and St. John with his penitent sinners. In the lower part of the picture are represented the chosen and the damned; the former singing praises to God, and the latter precipitated into hell.** *See note to No.* 2154*a*. *Panel:* 4 *ft.* 3¾ *in. by* 3 *ft.* 2¼ *in.*

2154*c*. **The Virgin with the Child Jesus and St. Anne.** *See note to No.* 2154*a*. *Panel:* 3 *ft.* ½ *in. by* 2 *ft.* 11 *in.*

2154*d*. **St. Benedict blessing St. Mauro, and giving him permission to perform the miracle of saving St. Placidus from the lake. This miracle is represented in the background.** *See note to No.* 2154*a*. *Panel:* 3 *ft.* ½ *in. by* 2 *ft.* 10 *in.*

2154*e*. **The Martyrdom of St. Andrew.** *See note to No.* 2154*a*. *Panel:* 2 *ft.* 11 *in. by* 2 *ft.* 3 *in.*

2154*f*. **The Resurrection of the Lord. In the background the appearing of Jesus to the Magdalen is represented in a beautiful landscape.** *See note to No.* 2154*a*. *Panel:* 4 *ft.* 1 *in. by* 2 *ft.* 7½ *in.*

2154*g*. **St. Peter Curing the Paralytic.** *See note to No.* 2154*a*. *Panel:* 3 *ft.* 4 *in. by* 2 *ft.* 5 *in.*

2154*h*. **Pentecost, or the Descent of the Holy Spirit in a Cloud of Fire. Mary is seated in the centre of the hall, with an open book on her knees, and with clasped hand she turns her gaze to heaven in an ecstasy of divine love. The Apostles and the holy women who are with her are all kneeling about her.** *See note to No.* 2154*a*. *Panel:* 3 *ft.* 2¾ *in. by* 2 *ft.* 11 *in.*

2154*i*. **The Descent from the Cross. In the background is represented the Entombment of Christ.** *See note to No.* 2154*a*. *Panel:* 4 *ft.* 4½ *in. by* 3 *ft.* 3¼ *in.*

CORREA (Style of).

SALAS DE ALFONSO XII.

2154*j*. **St. Clemente (?).** The Pontifical Saint is represented upright, with the cross in his left hand and his right arm raised; clothed in white tunic, red cloak lined with green, and white tiara on his head. *See note to No.* 2154*a*. *This picture and nearly all the following in the same style, although not by Correa himself, formed part of the same altar with those by his hand. Panel:* 3 *ft. by* 1 *ft.* 3 *in.*

2154*k*. **St. Bernard.** *See note to No.* 2154*j*. *Panel:* 2 *ft.* 11½ *in. by* 1 *ft.* 1½ *in.*

2154*l*. **St. Lucy.** *See note to No.* 2154*j*. *Panel:* 3 *ft.* 1 *in. by* 1 *ft.* 3 *in.*

2154*m*. **St. Dominic.** *See note to No.* 2154*j*. *Panel:* 3 *ft.* 1 *in. by* 1 *ft.* 3 *in.*

2154*n*. **The Prophet King David.** Holds in his right hand a phylactery, with the words of the 97th Psalm: *Notum fecit Dominus salutare suum. See note to No.* 2154*j*. *Panel:* 2 *ft.* 10 *in. by* 1 *ft.* 5 *in.*

2154*o*. **The Prophet Isaiah.** With a phylactery in his hand, on which is seen the verse: *Parvulus enim natus est nobis, et filius est nobis. See note to No.* 2154*j*. *Panel:* 2 *ft.* 10 *in. by* 1 *ft.* 5 *in.*

2154*p*. **The Prophet Jeremiah.** With a phylactery on which is seen the words: *Creavit Dominus novum super terram; fœmina circumdavit virum. See note to No.* 2154*j*. *Panel:* 2 *ft.* 10 *in. by* 1 *ft.* 5 *in.*

2154*q*. **The Prophet Habakkuk.** With a phylactery on which is seen the words: *Egressus es in salutem populi tui. See note to No.* 2154*j*. *Panel:* 2 *ft.* 10 *in. by* 1 *ft.* 5 *in.*

2154*r*. **The Presentation of Jesus in the Temple.** *Proceeds from the Monastery of Guisando, from whence it was taken by the Commission of the Royal Academy of St. Ferdinand in* 1836. *Panel:* 7 *ft.* 1½ *in. by* 2 *ft.* 6 *in.*

2154*s*. **Christ's Prayer on the Mount of Olives.** *See note to this picture's companion, No,* 2154*r*. *Panel:* 7 *ft.* 1½ *in. by* 2 *ft.* 6 *in.*

2154*t*. **The Visitation.** Representing St. Elizabeth embracing the Virgin Mary, and St. Joachim going out of the house. Background: broken and luxuriant landscape. *Wing of an oratorio, having on the reverse St. Jerome kneeling in prayer. Proceeds from the Convent of Guisando, from whence it was taken in* 1836. *Panel:* 7 *ft.* 1 *in. by* 2 *ft.* 5¾ *in.*

2154*u*. **The Nativity.** *Proceeds from the Monastery of Guisando, where it was placed by the Commission of the Royal Academy of St. Ferdinand in* 1836. *Panel:* 2 *ft.* 6 *in. by* 5 *ft.* 9½ *in.* SALAS DE ALFONSO XII.

2154*v*. **The Martyrdom of St. Laurence.** *See note to No.* 2154*j*. *Panel:* 3 *ft.* 3⅝ *in. by* 2 *ft.* 4 *in.*

2154*x*. **The dead Christ in the lap of the Virgin. St. John assists the weeping Mary to support the sacred body; and the Magdalen, kneeling, brings balm to heal him. Also other figures.** *See note to No.* 2154*j*. *Panel:* 4 *ft. by* 2 *ft.* 11 *in.*

ESCALANTE (Juan Antonio). See his biographical notice, page 88.

2154*y*. **The Prudent Abigail. (1 Samuel xxv.)** *See No.* 185. *Proceeds from the Convent of the Merced Calzada of Madrid, where it had* 17 *companion pictures, all allusive to the Holy Eucharist, and placed there in* 1836 *by the Commission of the Academy of St. Ferdinand. Canvas:* 3 *ft.* 8 *in. by* 4 *ft.* 11 *in.* SALA ESPAÑOLA

2154*z*. **Triumph of Faith over the Senses. While Faith with closed eyes shows the holy chalice and embraces the cross, the five women who personify the Senses show by their expressions that they cannot perceive anything of the divine substance of the Hosts which they hold in their hands. Signed.** *Companion to No.* 2154*y*, *to which see note. Canvas:* 3 *ft.* 8 *in. by* 4 *ft.* 11 *in.*

GALLEGOS (Fernando) (?). Born at Salamanca in the second half of the fifteenth century. and died about the middle of the sixteenth. Biographical data of this artist are rare, and almost all those given by Cean erroneous. His style is entirely Flemish, and very similar to that of T. Bout.

2155. **The Visitation. Mary and Elizabeth embrace in the entrance of the house of Zacharias. Behind the Virgin is St. Joseph leaning on his staff, and two women. Background: landscape with town in the distance.** *This panel and its companions, the five which follow, proceed from the Convent of the Carthusian Order of Miraflores. We do not know whether Bosarte included them among those which he asserted to have been the property of King Juan II. Although we attribute them to Gallegos in doubtful form, the analogies which their style offers, with authenticated works by that painter existing at Zamora and Salamanca, argue a solid foundation for our attribution. These pictures should not be confused with the panels on the life of John* SALAS DE ALFONSO XII.

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the Baptist, which Ponz saw in the above-mentioned Carthusian Convent of Miraflores. Panel: 3 ft. 2 in. by 1 ft. 9 in.

2156. **The Birth of St. John the Baptist. St. Elizabeth, in her bed, presents the new-born Precursor to the Virgin Mary, at the side of whom is seen St. Joseph. In the foreground a young girl warms a swaddling-cloth for the holy child.** *See note to No.* 2155. *Panel: 3 ft. 8 in. by 2 ft. ½ in.*

2157. **The Preaching of John the Baptist.** *See note to No.* 2155. *Panel: 3 ft. 8 in. by 2 ft. 3 in.*

2158. **St. John Baptising Jesus. Background: rocky country, and in the heavens God and the Holy Spirit in the form of a dove.** *See note to No.* 2155. *Panel: 3 ft. 8 in. by 2 ft. 3 in.*

2159. **John the Baptist in Prison. A group of seven soldiers surround the Precursor, two of whom, armed from head to foot, place the lance at his breast. In the foreground, two personages in long robes, one on the right and the other on the left. Background: a city with Gothic-Byzantine architecture.** *See note to No.* 2155. *Panel: 3 ft. 8 in. by 2 ft. ½ in.*

2160. **The Beheading of John the Baptist. In the foreground appears the decapitated Precursor, and the executioner presenting the head to the daughter of Herodias, who receives it in a dish. Background: an edifice with two compartments, in one of which is seen Herod giving to Salome the head of St. John, and in the other the maid presenting the sad gift to her mother Herodias.** *See note to No.* 2155. *Panel: 3 ft. 8 in. by 2 ft. ½ in.*

GARCIA DE MIRANDA (DON JUAN) (?). Born at Madrid in 1677. Distinguished himself chiefly as restorer of the pictures which suffered injury in the fire of the Alcázar-Palacio of Madrid in 1734. He was Court Painter to the King, and died at the capital in 1749.

SECRETARÍA

2160*a*. **The Nativity of the Virgin. This is evidently an imitation of Murillo.** *We have not been able to find out the previous history of these two pictures, nor the origin of their attribution to Garcia de Miranda. We believe that they were not included in the badly compiled inventories of the Commission of the Academy of St. Ferdinand of 1836. Canvas: 3 ft. 10 in. by 5 ft. 4½ in.*

2160*b*. **The Marriage of the Virgin.** *See note to No.* 2160*a*. *Canvas:* 3 *ft.* 10½ *in. by* 5 *ft.* 4½ *in.* SECRETARÍA

GONZÁLEZ (BARTOLOMÉ). See his biographical notice, page 90.

2160*c*. **The Halt in the Flight into Egypt. Figures less than life-size. Signed.** *Purchased by the Government of Spain, on the advice of the Royal Academy of St. Ferdinand, from the heirs of Don Ignacio Rucavado. Panel:* 5 *ft.* ½ *in. by* 2 *ft* 10¼ *in.* SALA ESPAÑOLA

GOYA Y LUCIENTES (DON FRANCISCO). See biographical notice of this artist, page 91.

2161. **Portrait of the painter Don Francisco Bayeu y Subias, brother-in-law of Goya y Lucientes. Three-quarter figure; life-size.** *Acquired by the Government of Spain, on the advice of the Royal Academy of St. Ferdinand. Canvas:* 3 *ft.* 7½ *in. by* 2 *ft.* 8¾ *in.* SALA DE CONTEMPORÁNEOS

2162. **Portrait of Josephine Bayeu, wife of Goya y Lucientes. More than half-figure; life-size.** *Purchased by the Government, on the advice of the Royal Academy of St. Ferdinand, from Don Román Garreta, who acquired it from the heirs of Goya. Canvas:* 2 *ft.* 7½ *in. by* 1 *ft.* 9¾ *in.*

2163. **Portrait of Goya, by himself, in his youth. Life-sized bust.** *Study for a picture which Goya presented to his friend the Doctor Arrieta; but this portrait appears to us to be a repetition, of doubtful authenticity, of that which is preserved in the Royal Academy of St. Ferdinand. It was also purchased by the Government from Don Román Garreta. Canvas:* 1 *ft.* 6 *in. by* 1 *ft.* 1½ *in.*

2164. **Portrait of Ferdinand VII., as a young man. Standing, dressed as a general, with leather breeches and riding-boots; his hat in his right hand, and his left hand on the hilt of his sword. Background: an encampment, with horses and dismounted horsemen. Figures life-size.** *This picture was the property of the architect Academician, Don Francisco Javier Mariategui. We do not know when it came into the possession of the Government.* SALA DE RETRATOS

2164*a*. **Equestrian Portrait of General Palafox, the defender of Saragossa. Background: open plain with a battery in the distance, firing. Figure life-size.** *Bequeathed by His Excellency, Sr. Don Francisco de Palafox y Soler, Duke of Saragossa. Canvas:* 8 *ft.* ¾ *in. by* 7 *ft.* 3½ *in.* SALA DE CONTEMPORÁNEOS

2165. **Jesus Crucified. Figure life-size.** *This picture was evidently inspired by the study of the Crucifixion by Velasquez, No.* 1055 *of this Catalogue. Proceeds from the Convent of St. Francis the Great of Madrid, from whence it was taken in* 1836 *by the Commission* RESTORATION AND SALAS OF THE NORTH-EAST

of the Royal Academy of St. Ferdinand. Canvas: 8 ft. 3½ in. by 4 ft. 11½ in.

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2165*a*. **The Holy Family. Figures life-size.** *Canvas: 6 ft. 6 in. by 4 ft. 9¾ in.*

2166. **The Exorcism. The possessed of evil spirits is tossing on the ground, and apparently giving vent to loud cries; many people surround him, a woman and a man of them taking him by the arm, while he is sprinkled with water by a priest who holds in his hand the conjurer's book.** *Purchased by the Government on the advice of the Royal Academy of St. Ferdinand, from D. Román Garreta. Canvas: 1 ft. 6¾ in. by 1 ft. 11¼ in.*

ROTUNDA ENTRANCE

2166*a*. **The Wench.** *This picture, and the four which follow, were painted by Goya at the country-house which he had, and in which he used to live, near St. Isidorus on the banks of the Manzanares. Many years after the death of the painter, these wall paintings, executed in oil, were purchased from his grandson, by Baron Erlanger, who soon sold them to the Spanish Government. Having been skilfully transferred to canvas, they figured in the Exposition at Paris in 1878. Canvas: 4 ft. 9¾ in. by 4 ft. 3¾ in.*

2166*b*. **The Journey to the Miraculous Fountain of St. Isidorus.** *See note to No. 2166a. Canvas: 4 ft. 2 in. by 8 ft. 7 in.*

2166*c*. **Shooting.** *See note to No. 2166a. Canvas: 4 ft. 1 in. by 8 ft. 7½ in.*

2166*d*. **The Fates: represented in four Witches who fly through the air.** *See note to No. 2166a. Canvas: 4 ft. by 8 ft. 2½ in.*

2166*e*. **Two Men fighting with cudgels.** *See note to No. 2166a. Canvas: 4 ft. 2 in. by 8 ft. 7 in.*

JOANES (School of).

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2166*f*. **An Angel perfuming with incense the Holy Sacrament. Figure life-size.** *This panel and its companion, the following, must have formed part of an altar-piece, and been placed at either side of the Sanctuary. Panel: 2 ft. 10 in. by 3 ft. 9½ in.*

2166*g*. **Another Angel in the same act as that of the preceding picture, in reversed position. Figure life-size.** *See note to No. 2166a. Panel: 2 ft. 10½ in. by 3 ft. 10½ in.*

LÓPEZ SAN ROMÁN (D. AGAPITO). We are ignorant of the place and year of his birth. He studied at Rome, and on his return to Spain was created *Academico*

de mérito of the Royal Academy of St. Ferdinand. He died at Valladolid in 1873.

2166*h*. **The Swing. At the foot of a Doric structure are seen several young girls collected, one of whom is seated on a swing which hangs from a beam. Painted at Rome, between the years 1828 and 1830.** *Bequeathed to this Museum in* 1833 *by Lady Mary de la Asunción Paluiche. Canvas:* 1 *ft.* 7½ *in. by* 2 *ft.* 2½ *in.* SALA DE CONTEMPORÁNEOS

LÓPEZ Y PORTAÑA (DON VINCENTE). See biographical sketch, page 96.

2166*i*. **Portrait of the Duke of the Infantado. In uniform of field-marshal, with riding-boots, holding his hat under his left arm, and indicating with the right hand a plan which is sketched out on a rock at the foot of a tree, and on which is seen a telescope.** *Donation of the Duchess, widow of Pastrana. Canvas:* 7 *ft.* 6 *in. by* 5 *ft.* 4 *in.*

MADRAZO Y KUNTZ (DON FEDERICO DE). Born at Rome in 1815; disciple of his father, Don José; died holding the position of director of this Museum and of the Royal Academy of Fine Arts of St. Ferdinand, in 1894.

2166*j*. **Portrait of H.M. Queen Isabella II. of Spain. Entire figure; life-size. Young, standing upright, dressed in plain white with gold laces; in her right hand the sceptre, leaning on a red cushion, on which is seen the royal crown. Background: magnificent marble room with columns, curtains, &c.** *Canvas:* 7 *ft.* ½ *in. by* 4 *ft.* 5 *in.* SALA DE RETRATOS

2166*k*. **Portrait of H.M. King Alphonsus XII., painted after the king's death. Whole figure. Standing beside a marble table supported by lions, on which he rests his left hand. In the background are seen columns, a bronze statue, curtains, &c.** *Canvas:* 8 *ft.* 1 *in. by* 5 *ft.* 2½ *in.*

MAYNO (FRIAR JUAN BAUTISTA). See biographical notice, page 100.

2166*l*. **The Adoration of the Magi. Figures entire and of life-size. Signed.** *In the inventory of the Commission of the Academy of St. Ferdinand, brought to a close at Toledo in* 1836, *this canvas appears as a companion to two others which represent the Nativity, and the Descent of the Holy Spirit, in the Convent of* SALA ESPAÑOLA

St. Peter Martyr, in which it is believed that Mayno exercised his calling. But the Academic professor entrusted with the superintending of the inventory, neglected to include a fourth picture, The Resurrection, which, with the other three, formed the altar-piece of the great altar of this church, cited in the catalogue de Cruzada Villaamil, and mentioned by Cean Bermudez. Canvas: 10 *ft.* 2¾ *in. by* 5 *ft.* 8 *in.*

MORALES (LUIS DE). See biographical notice, page 104.

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2167. **Christian Allegory. Jesus Christ between the two Sinners, the penitent and the unrepented.** *Purchased by the Spanish Government from the heirs of Don Valeriano Salvatierra in* 1862, *on the advice of the Royal Academy of St. Ferdinand. Panel:* 2 *ft.* 3¼ *in. by* 1 *ft.* 6¾ *in.*

MOYA (PEDRO DE). Born at Granada in 1610; died in the same city in 1666. He imitated the colourists of the great school of Antwerp, and his was the glory of having stimulated, with his works, the genius of Murillo.

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2168. **Passage from the history of Joseph. (Genesis xxxvii. 17–21.) The brothers conspire against the "dreamer." Joseph, on the right, is mounted on a white horse; his brothers on the left form a group. The background represents the Dothanian fields with the cattle of Jacob.** *This picture which, with the following five, forms a series, was acquired by the Government of Spain on the advice of the Royal Academy of St. Ferdinand. Canvas:* 3 *ft.* 6½ *in. by* 4 *ft.* 8½ *in.*

2169. **Passage from the history of Joseph. (Genesis xxxvii. 28.) His brothers take him from the pit, and sell him to some Ishmaelites for twenty pieces of silver.** *See note to No.* 2168. *Canvas:* 3 *ft.* 6½ *in. by* 4 *ft.* 8½ *in.*

2170. **Passage from the history of Joseph. (Genesis xxxix. 11, 12.) His chastity: leaving his garment in the hands of Potiphar's wife, he flies from her solicitations, In the background is represented Joseph in the prison, interpreting the dreams of Pharaoh's butler and baker.** *See note to No.* 2168. *Canvas:* 3 *ft.* 6½ *in. by* 4 *ft.* 8½ *in.*

2171. **Passage from the history of Joseph. (Genesis xli. from 14.) He interprets the dreams of Pharaoh, foretelling the years of abundance and the years of famine in Egypt; represented by the fat-fleshed and the ill-favoured cows, which come up out of the river in the background.** *See note to No.* 2168. *Canvas:* 3 *ft.* 6½ *in. by* 4 *ft.* 8½ *in.*

2172. **Passage from the history of Joseph. (Genesis xli.) "And Pharaoh took off his ring from his hand, and put it upon Joseph's hand, and arrayed him in vestures of fine linen, and put a gold chain about his neck; and he made him to ride in the second chariot which he had; and they cried before him, Bow the knee; and he made him ruler over all the land of Egypt."** *See note to No.* 2168. *Canvas:* 3 *ft.* 6½ *in. by* 4 *ft.* 8½ *in.* SALA ESPAÑOLA

2173. **Passage from the History of Joseph. (Genesis xlii. 25.)** *See note to No.* 2168. *Canvas:* 3 *ft.* 6½ *in. by* 4 *ft.* 8½ *in.*

MUÑOZ (Don Sebastian). See biographical sketch, page 105.

2173*a*. **St. Augustin Conjuring the Plague of Locusts. Sketch.** *Proceeds from the Convent of San Philip the Royal, of Madrid. Included in the inventories of the Commission of the Academy of St. Ferdinand of* 1836. *Canvas upon panel:* 2 *ft.* 9 *in. by* 4 *ft.* 9¼ *in.*

2173*b*. **The Entombment of the Count of Orgaz. St. Stephen and St. Augustin assist in the burial of the magnate in a spacious temple with numerous people, cavaliers, townspeople, &c. Sketch.** *Companion to No.* 2173*a*, *and from the same source. Canvas on panel:* 2 *ft.* 9 *in. by* 4 *ft.* 9¼ *in.*

PEREDA (Antonio). See biographical notice, page 116.

2174. **Ecce Homo. Less than half-figure; life-size,** *Canvas:* 3 *ft.* 2 *in. by* 2 *ft.* 6 *in.*

PÉREZ (Bartolomé). See biographical notice, page 116.

2174*a*. **Flowers.** *Canvas:* 2 *ft.* 5 *in. by* 1 *ft.* 9¾ *in.*

2174*b*. **Flowers.** *Companion to No.* 2174*a*. *Canvas:* 2 *ft.* 5 *in. by* 1 *ft.* 9¾ *in.*

2174*c*. **Flowers.** *Companion to the following picture. Canvas:* 2 *ft. by* 2 *ft.* 8¾ *in.*

2174*d*. **Flowers.** *Companion to No.* 2174*c*. *Canvas:* 2 *ft. by* 2 *ft.* 8¾ *in.*

2174*e*. **Garland of roses, tulips, and other flowers, with an octagonal medallion in the centre, representing St. Ignatius of Loyola.** *Proceeds from the Convents of San Diego de Alcalá de Henares, where there were five others according to the inventories of* 1836. *Canvas:* 3 *ft.* 1 *in. by* 2 *ft.* 4¼ *in.*

2174*f*. **Garland of Flowers, with an octagonal medallion in the centre, in which is represented St. Theresa pray-** SALA ESPAÑOLA

ing. *Companion to No. 2174e, to which see note. Canvas: 3 ft. 1 in. by 2 ft. 4¼ in.*

SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

2174g. **Flowers of colossal dimensions, in a great vase.** *Canvas: 1 ft. 9 in. by 2 ft. 8 in.*

RIBALTA (FRANCISCO DE). See biographical sketch, page 117.

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2174h. **Jesus Crucified. In the background the City of Jerusalem; in the heavens, darkness; at the foot of the cross the skull and human bones, the emblem of Death overcome by the Crucifixion. Figure larger than life-size.** *Proceeds from the Convent of San Philip the Royal, of Madrid. Canvas: 12 ft. 4½ in. by 9 ft. 1½ in.*

RIZI (FRANCISCO). See biographical notice, page 124.

SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

2175. **The Annunciation. The scene is placed in the open field, with balustrade in the background, and an angel holding back the curtains over Mary.** *Canvas: 3 ft. 7½ in. by 3 ft. 1½ in.*

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2176. **The Adoration of the Kings.** *This, and its companion, the following picture, proceed from the Convent of the Angels, from whence they were taken in 1836 by the Commission of the Royal Academy of St. Ferdinand. Canvas: 1 ft. 5½ in. by 2 ft. 4¼ in.*

2177. **The Presentation of Jesus in the Temple.** *Companion of No. 2176, to which see note. Canvas: 1 ft. 5½ in. by 2 ft. 4¼ in.*

SÁNCHEZ COELLO (Style of).

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2177b. **The Flagellation of Christ.** *Panel: 3 ft. by 1 ft.*

2177c. **The placing of the Royal Robe on the shoulders of Christ after the flagellation.** *Panel: 3 ft. by 1 ft.*

VALDÉS LEAL (DON JUAN DE). See biographical notice, page 130.

RESTORATION: SALAS OF THE NORTH-WEST

2177d. **Jesus Disputing with the Doctors in the Temple.** *Acquired by the Government a few years ago. Canvas: 6 ft. 6 in. by 7 ft.*

VANDERHAMEN Y LEON (DON JUAN DE). See biographical notice, page 132.

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2177e. **Still-life. Fruit in a basket: pears, branches of plums, &c. Signed in 1625.** *Canvas: 1 ft. 9¾ in. by 3 ft. 7 in.*

ANONYMOUS PICTURES OF THE SPANISH SCHOOLS

SCHOOL OF CASTILE, XVTH CENTURY

2178. **The Annunciation. The message is written on a phylactery which the Angel Gabriel holds in his hand. Background: large room of Gothic architecture.** *This picture, and its companions the five which follow, of which there is no definite mention made in the inventories of the Commissions of the Royal Academy of St. Ferdinand of* 1836 *and* 1838, *reveal in their style the double influence of the Italian and Germanic Schools, which greatly affected painting in Castile during the fifteenth century. Transferred from wood to canvas:* 6 *ft.* 6 *in. by* 3 *ft.* 3 *in.* SALAS DE ALFONSO XII.

2179. **The Visitation. Joseph and Zacharias appear at the sides of their respective wives, Mary and Elizabeth. Figures of life-size.** *Companion to No.* 2178, *to which see note. Transferred from wood to canvas:* 6 *ft.* 6 *in. by* 3 *ft.* 8½ *in.*

2180. **The Adoration of the Kings. Figures life-size.** *See note to No.* 2178. *Transferred from wood to canvas:* 6 *ft.* 11½ *in. by* 3 *ft.* 6½ *in.*

2181. **The Presentation of the Infant Jesus in the Temple. Figures life-size.** *See note to No.* 2178. *Transferred from wood to canvas:* 6 *ft.* 7 *in by* 3 *ft.* 3 *in.*

2182. **The Circumcision of the Lord. Accompanied by St. Joseph and St. Anne, Mary presents her divine Son to the High Priest who is to perform the circumcision. Figures life-size.** *See note to No.* 2178. *Transferred from wood to canvas:* 6 *ft.* 11 *in. by* 3 *ft.* 3¾ *in.*

2183. **The Death of the Virgin. The twelve Apostles and St. John surround the death-bed of the Mother of Jesus. Figures life-size.** *See note to No.* 2178. *In this picture is seen in a more marked degree than in the others, the imitation of the Flemish painters of the fifteenth century; but a painter of the school of Colonia executed the same subject in a composition almost identical. Transferred from wood to canvas:* 6 *ft.* 10½ *in. by* 3 *ft.* 8 *in.*

2184. **The Catholic Kings in prayer before the Virgin and Child. Jesus, in the arms of his mother seated in an alabaster throne, receives the adoration of the kings and of the following personages: Prince Don Juan, a child of some 13 years, who kneels beside his father;**

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the Infanta Doña Juana, a girl of 12 years, beside her mother; the Inquisitor-General Friar Thomas of Torquemada behind the king; and St. Peter Martyr of Verona behind the queen. The figures of St. Thomas of Aquinas and St. Dominic of Guzmán complete the group. Background: polygonal chapel with windows at the sides of the Virgin's throne. *This picture has the peculiarity of having had twice painted in it the head of Prince Don Juan; in the first place as it is seen to-day, and two years afterwards as it appeared when Sr. Valentin Carderera copied the figure for his Iconografia Española. A restoration of late years has caused the superimposed head to disappear, revealing the first one, which differs in having a bonnet. This picture decorated the Chapel of the Royal Apartment in the Convent of St. Thomas of Avila, and was painted for the famous Inquisitor Torquemada about the year* 1491. *Panel:* 4 *ft. by* 3 *ft.* 7½ *in.*

INDEFINITE SPANISH SCHOOL OF THE LATE XVTH CENTURY

2184*a*. The Coronation of the Virgin. *Panel:* 4 *ft.* 2¼ *in. by* 3 *ft.*

2184*b*. St. Ursula with the eleven thousand Virgins: represented seated, according to her legend, with accompaniment of the Pope, the bishops and cardinals, who by divine calling followed her in her journey to Rome. *Companion to No.* 2184*a*. *This picture suggests the style of Fernando Gallegos, but there is not sufficient grounds for classifying it with the old school of Castile. Panel:* 4 *ft.* 2¼ *in. by* 2 *ft.* 6¼ *in.*

2184*c*. The Temptations of St. Anthony. Various hideous monsters bear the saint through the air and torment him; and the Saviour appears to him in an aureola of gold. *This picture is a poor imitation of the fantasies of Pieter Brueghel the elder, Bosch and Peeter Huys. It must therefore, though certainly a companion of the preceding two panels, have been painted in the sixteenth century. Panel:* 3 *ft.* 7 *in. by* 2 *ft.* 6 *in.*

2185. The Apostle James. Figure somewhat less than life-size. Background: chapel of fifteenth century Gothic architecture. *This appears to be a copy of a Flemish picture of the school of Bosch, &c., made by a Spanish artist. It proceeds from the Monastery del Parral. Transferred from wood to canvas:* 4 *ft.* 9 *in. by* 2 *ft.* 7½ *in.*

INDEFINITE SPANISH SCHOOL OF THE XVITH CENTURY

2185*a*. **St. Laurence, with his attributes. Wing of an oratory, having on the reverse St. Anthony of Padua. Imitation of the Florentine manner.** *Proceeds from Guisando, from whence it was taken in May of* 1836 *by the Commission of the Royal Academy of St. Ferdinand. Panel:* 5 *ft.* 10½ *in. by* 2 *ft.* 6 *in.* SALAS DE ALFONSO XII.

2185*b*. **The Protomartyr St. Stephen with the emblems of his martyrdom. Wing of an oratory, having on the reverse St. Alphonsus.** *Companion to No.* 2185*a, and like it in imitation to the Florentine manner.* *See note to the preceding picture.* *Panel:* 5 *ft.* 10½ *in. by* 2 *ft.* 6 *in.*

2185*c*. **Ex Voto: the Adoration of the Holy Eucharist. An armed cavalier of the end of the sixteenth century, and a lady dressed in black, are kneeling in prayer at either side of a tabernacle in which is a chalice with the consecrated Host.** *Panel:* 1 *ft.* 4¼ *in. by* 1 *ft.* 5½ *in.* SALA AT END OF WESTERN PASSAGE: PRINCIPAL FLOOR

SCHOOL OF MADRID, XVIITH CENTURY

2186. **The Serpent of Brass.** *Canvas:* 1 *ft.* 11 *in. by* 3 *ft.* 6 *in.*

2186*a*. **The Adoration of the Kings.** *Cruzada Villaamil affirms that this is a work of Eugenio Caxés and that it proceeds from the Trinidad; and Cean Bermudez mentions that there existed in one of the chapels of that temple a picture by Eugenio Caxés representing the same subject. But it does not exist in the inventories formed in* 1836 *by the Commission of the Royal Academy of St. Ferdinand. In these inventories, however, there is mentioned an Adoration of the Kings (the painter's name being omitted) which was taken from the Convent of the Soledad. Canvas:* 4 *ft. by* 3 *ft.* 4 *in.* EASTERN PASSAGE: BASEMENT SALA ESPAÑOLA

2186*b*. **St. Gregory the Great. In pontifical robes, seated, with an open book in his left hand, and with his right indicating what he has written by the inspiration of the Holy Spirit, symbolised by a dove which flies close to his ear. Half-figure; life-size.** *Canvas:* 4 *ft.* 3¾ *in. by* 3 *ft.* 2¾ *in.*

2186*c*. **St. Jerome: praying before a crucifix in his grotto, with his right hand at his breast and his left on a skull.** *Companion to the preceding picture. Canvas:* 4 *ft.* 3¾ *in. by* 3 *ft.* 2¾ *in.*

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2186*d*. St. Ambrose; seated, in pontifical garb, with a staff in his right hand, and his left hand upon a table on which there is an open book. Half-figure; life-size. *Companion to the two pictures preceding. Canvas: 4 ft. 3¾ in. by 3 ft. 2¾ in.*

2186*e*. St. Augustin: in pontifical garb, and mitre, writing at a table. Half-figure; life-size. *Companion to the three pictures preceding. Canvas: 4 ft. 2¾ in. by 3 ft. 2¾ in.*

2187. The Magdalene in ecstasies. Borne through the air on a cloud directed by angels, while other angels descend from heaven in a burst of glory bearing flowers and garlands for the penitent saint. The principal figure is a copy of Ribera. *Canvas: 6 ft. 2 in. by 3 ft. 10¾ in.*

INDEFINITE SPANISH SCHOOL OF THE EARLY XVIITH CENTURY

SALAS DE ALFONSO XII.

2187*a*. St. John the Baptist: with the cross and and the lamb. *Panel: 4 ft. 9¼ in. by 11 in.*

2187*b*. The Penitent Magdalene in the Wilderness: covering herself with her hair, which falls to her feet. *Companion to No. 2187a. Panel: 4 ft. 9¼ in. by 11 in.*

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2187*c*. The Apostle St. Thomas, with his attributes. Half-figure: life-size., *Proceeds from the Church of the Soledad of Madrid, where it formed part of a complete series of Apostles with the Virgin. Canvas: 3 ft. 4½ in. by 2 ft. 7¼ in.*

2187*d*. The Apostle St. Simon, with his attributes. Half-figure; life-size. *See note to No. 2187c. Canvas: 3 ft. 4½ in. by 2 ft. 7¼ in.*

2187*e*. The Apostle St. James, with his attributes. Half-figure; life-size. *See note to No. 2187c. Canvas: 3 ft. 4½ in. by 2 ft. 7¼ in.*

2187*f*. The Virgin Our Lady. *See note to No. 2187c. Canvas: 3 ft. 4½ in. by 2 ft. 7¼ in.*

FLEMISH SCHOOL

EYCK (JAN VAN). See biographical notice, page 176.

2188. **The Triumph of the Church over the Synagogue. The scene takes place in a fantastic palace or temple of very elegant architecture, disposed in three different planes, the highest of which is occupied by the Almighty, with the mystic Lamb at his feet, seated in his throne, to which the principal tower of the edifice serves as a back. On the right of the Father is Mary; on the left St. John the Evangelist. In the middle plane, angels celebrate with music and song the glories of the Law of Christ; and the *Triumph* is figured in the lower plane, in which is seen the disruption of the Synagogue and the exaltation of the Christian Church.** *Sr. Don Pedro Madrazo has demonstrated in his Museo Español de Antigüedades that this precious panel, the object of much controversy among learned writers on the critical history of Flemish painting, was executed by Jan Van Eyck, after that artist's journey to Spain in the time of King Juan II.; and presented by the son of Juan, Henry IV., to the Monastery del Parral of Segovia, on its foundation about the year* 1454. *Michiels affirms that it is a work of the brothers Van Eyck; Cavalcaselle believes it to be the work of Jan Van Eyck alone; and Passavant considered it a production of Hubert Van Eyck. Mündler and Wagen held the opinion that it was by neither of the Eycks; and Bode and Bredius shared the belief that it was a reproduction of a lost original, belonging to the sixteenth century. It always remained in the Parral, from whose sacristy it was taken by the Commissioner of the Royal Academy of St. Ferdinand in* 1836. *Panel:* 5 *ft.* 10½ *in. by* 4 *ft.* 3 *in.* SALA ESPAÑOLA

KESSEL (JAN VAN), the younger. See biographical notice, page 185.

2188*a*. **Animals of all kinds, terrestrial, aerial, aquatic, and amphibian: in forty little pictures distributed in as many compartments within a triptych.** *Copper: height,* 5 *ft.* 8 *in.; breadth, with wings opened,* 4 *ft.* SECRETARÍA

WEYDEN (ROGIER VAN DER). See biographical notice, page 236.

2189. **The Crucifixion. Centre of a triptych, to which the following four pictures belong. Jesus crucified, with Mary and St. John at the sides of the cross, occupies the centre, under a great arch which forms the entrance to a spacious temple.** *The splendid oratorio which this and the four following panels formed, was taken from the Convent of the* SALAS DE ALFONSO XII.

SALAS DE ALFONSO XII.

Angels of Madrid in 1836, by the Commission of the Royal Academy of St. Ferdinand deputed to form the Museo de la Trinidad. According to M. de Laborde, this triptych was ordered to be painted by Jean Robert, Abbé of Saint Aubert de Cambrai. There does not seem to be any doubt concerning the authenticity of this picture as the work of the most impassioned and energetic Flemish painter of the fifteenth century. The learned Waagen recognizes it (mit der grössten Bestimmtheit) as a production of Rogier van der Weyden. The reverses of the wings alone offer doubts as to authorship. Panel: 6 ft. 4 in. by 5 ft. 7 in.

2190. **The Punishment of the Original Sin. Right wing of triptych. Adam and Eve are driven from the Garden of Eden, at the gate of which appears the angel, who lifts his sword against the delinquents: all within a Gothic arch with little figures on a background of gold, in which are distinguished the various scenes of the Creation.** *See note to No. 2189. Panel: 6 ft. 4 in. by 2 ft. 5¾ in.*

2191. **The Coin of Cæsar.** *Reverse of the preceding panel. Painted in chiaro-oscuro. See note to No. 2189. Panel: 6 ft. 4 in. by 2 ft. 5¾ in.*

2192. **The Final Judgment. Left wing of the triptych. In the upper part, Christ as Supreme Judge is seen, seated on the rainbow with the globe of the world as footstool, and with angels at his sides, who, with their trumpet, summon mankind to judgment. At the feet of Jesus, in their respective thrones on the clouds, are on one side Mary, and on the other St. John the Baptist, who intercede for the human race. In the lower part are the resurrected, some of whom are being led to heaven, while others are precipitated into the jaws of the infernal dragon.** *See note to No. 2189. Panel: 6 ft. 4 in. by 2 ft. 5¾ in.*

2193. **The Coin of Cæsar.** *Reverse of the preceding panel. In chiaro-oscuro. See note to No. 2189. Panel: 6 ft. 4 in. by 2 ft. 5¾ in.*

WEYDEN (Copy of Rogier van der).

2193*a*. **The Descent from the Cross.** *Repetition of No. 1818, with some slight variations in the accessories. The original of this picture exists in the ante-sacristy of the temple of St. Laurence, of the Escorial. The repetition proceeds from the Church of Our Lady of the Angels of Madrid. Panel: 7 ft. 7½ in. by 8 ft. 5¼ in.*

ANONYMOUS WORKS OF THE INDEFINITE FLEMISH AND GERMANIC SCHOOLS

FLEMISH SCHOOL OF THE XVTH CENTURY

2194. **The Virgin with her Child, crowned by an Angel.** *Proceeds from the Convent del Risco. It suggests the manner of Petrus Cristus. Panel: 1 ft. 7 in. by 1 ft. 1½ in.* SALAS DE ALFONSO XII.

2194*a*. **St. John the Baptist.** *Panel: 3 ft. 6 in. by 1 ft. 6 in.*

2194*b*. **St. John the Evangelist.** *This picture and its companion, No. 2194a, were painted on the reverse of the wings of an unused oratorio, on which was represented The Annunciation. Panel: 3 ft. 6 in. by 1 ft. 6 in.*

FLEMISH SCHOOL OF THE XVITH CENTURY

2195. **St. Catherine; seated, with the sword in her right hand, and the wheel in her left. In costume of the time of Queen Mary of Hungary, with crown on her head, and many jewels. Background: landscape.** *This panel and its companion, No. 2196, were collected in the Convent of the Dominican Fathers of Segovia, by the Commission of the Royal Academy of St. Ferdinand in 1838. Panel: 2 ft. 6¼ in. by 10½ in.*

2196. **St. Barbara; seated, with a book upon her knees; dressed in costume of the sixteenth century. Background: landscape with the emblematic tower on the right.** *See note to No. 2195. Panel: 2 ft. 6¼ in. by 10½ in.*

2197. **The Meeting of St. Joachim and St. Anne. Accompanying the group, on the left are three men, and on the right three women. In the background is represented the episode of the angel descending from heaven with a message to St. Joachim.** *This and the following four panels formed an altar-piece which belonged to the Convent of the Dominican Fathers of Segovia. In 1838 they were collected by the Commisson of the Royal Academy of St. Ferdinand. In style they resemble the works of Mabuse; and more especially, in the types of heads, they partake of the style of The Entombment of Jesus in the Museo de Arrás, which the learned Belgian critic Henry Hymans attributed to Vermeyen, the famous Barbalunga, protégé of Charles V. Panel: 3 ft. 9 in. by 1 ft. 11¼ in.*

SALAS DE ALFONSO XII.

2198. **The Birth of the Virgin.** *See note to No.* 2197. *Panel:* 3 *ft.* 9 *in. by* 1 *ft.* 11¼ *in.*

2199. **The Descent from the Cross.** *See note to No.* 2197. *Panel:* 4 *ft.* 1 *in. by* 1 *ft.* 11¼ *in.*

2200. **The Entombment of Christ.** *See note to No.* 2197. *Panel:* 4 *ft.* 1 *in. by* 1 *ft.* 11¼ *in.*

2200*a*. **The Virgin and Child, with St. Anne.** *See note to No.* 2197. *Panel:* 4 *ft.* 1 *in. by* 1 *ft.* 11¼ *in.*

2201. **The Virgin and Child, receiving the homage of the great Chapel of the Church of St. Francis of Avila. Background: landscape with view of the Convent of St. Francis of Avila.** *This pancel proceeds from the above-named Convent, from whence it was taken in* 1836 *by the Commission of the Royal Academy of St. Ferdinand. Panel:* 1 *ft.* 11¼ *in. by* 2 *ft.* 6 *in.*

2201*a*. **St. Dominic: upright, in an open field, with a palm in his right hand, and a book in his left.** *Proceeds from the Convent of Santa Cruz of Segovia. Panel:* 3 *ft.* 4½ *in. by* 1 *ft.* 10 *in.*

2201*b*. **An Ecclesiastic (Torquemada?), kneeling in prayer under the protection of St. Thomas.** *See note to its companion, No.* 2201*a*. *Panel:* 3 *ft.* 4½ *in. by* 1 *ft.* 10 *in.*

2202. **The Virgin and Child, with St. Bernard adoring. Triptych, with scenes from the life of St. Paul on the wings. Pseudo-Italian style.** *Proceeds from the Convent of the Dominicans of Santa Crus of Segovia, from whence it was taken in* 1838, *by the Commission of the Royal Academy of St. Ferdinand. Panel:* 5 *ft.* 5¼ *in. by* 1 *ft.* 8¼ *in.*

2202*a*. **Ex Voto: mystic subject. The Virgin and Child, and an Angel presenting a bunch of grapes to the young Jesus. The donor is represented praying, with both hands upon an open book.** *Panel:* 3 *ft.* 4½ *in. by* 2 *ft.* 3½ *in.*

INDEFINITE GERMANIC SCHOOL, XVTH CENTURY (?)

2202*b*. **Piety. The Virgin, with the dead Christ in her lap. Half-figures; life-size.** *Panel:* 3 *ft.* 9¼ *in. by* 2 *ft.* 5¾ *in.*

2202*c*. **The Virgin, with the Child standing on her thigh.** *Panel:* 3 *ft.* 7 *in. by* 2 *ft.* 5¼ *in.*

INDEFINITE GERMANIC SCHOOL, XVITH CENTURY

2203. **The Adoration of the Kings. Triptych.** *Panel: 2 ft. 7½ in. by 4 ft. 2 in.* SALAS DE ALFONSO XII.

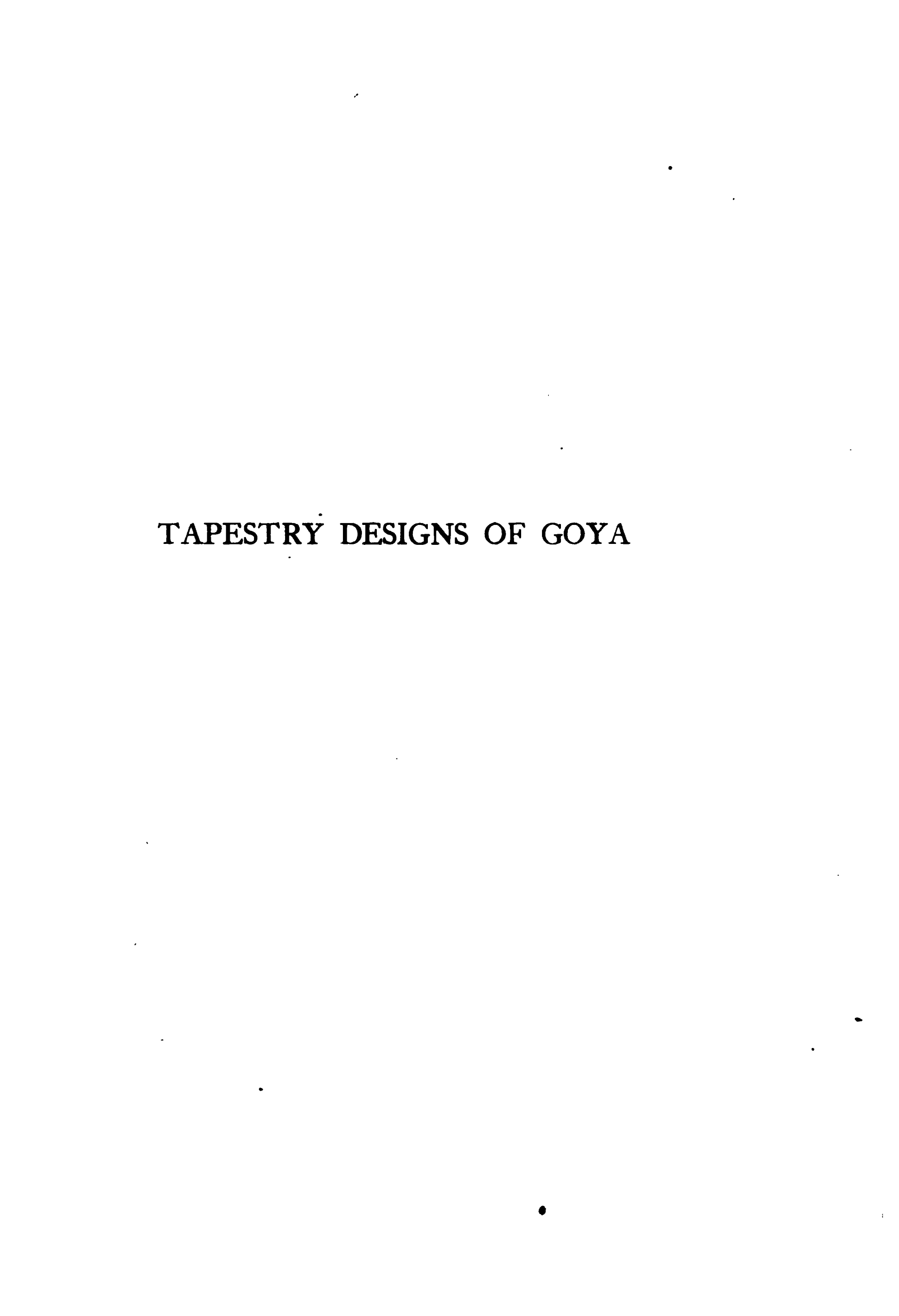
DOUBTFUL SCHOOL

END OF XVTH CENTURY

2204. **The Seventh Sorrow of the Virgin Mary. The Virgin, holding in her lap the body of Jesus, is assisted by Joseph of Arimathea. Behind them are St. John and the Maries, and on the left Nicodemus. In the background is seen the cross, and in the distance the City of Jerusalem.** *Panel: 3 ft. 5 in. by 2 ft. 3½ in.*

XVITH CENTURY

2205. **The Holy Family. The Virgin and Child, with St. Anne.** *This picture is a mere reminiscence of the Leonardo da Vinci preserved in the Louvre (No. 481), or even of the copy which Cesare da Sesto made of the same picture, and which now exists in this Museum (No. 399). Being ignorant of its source, we lack data by which we might conjecture whether it came from Italy, or was painted in Spain by some artist who had seen the copy which this Museo possesses. Panel: 4 ft. 2¼ in. by 3 ft. ½ in.*



TAPESTRY DESIGNS OF GOYA

TAPESTRY DESIGNS OF GOYA

IN THE "SALA DE GOYA"

The following interesting examples proceed from the Royal Palace of Madrid, in the *Oficio de Tapicería* of which they were stored from the time of their being sent there by the Director of the Tapestry Manufactory of St. Barbara, till they were placed at the disposal of a Commission of the Museum of Tapestries created by the Administration of the Revolution. This Commission had them stretched and restored, and sent to this *Museo del Prado* (afterwards declared a national institution).

I. **Picnic on the Banks of the Manzanares.** 8 *ft.* 10 *in.* *by* 9 *ft.* 7 *in.*

II. **The Dance at San Antonio de la Florida.** 8 *ft.* 10 *in.* *by* 9 *ft.* 7 *in.*

III. **The Quarrel at the New Inn.** 8 *ft.* 11 *in.* *by* 13 *ft.* 5½ *in.*

IV. **The Magician and the Concealed Faces.** 8 *ft.* 11 *in.* *by* 6 *ft.* 2 *in.*

V. **The Tippler.** 3 *ft.* 5¾ *in.* *by* 4 *ft.* 10¾ *in.*

VI. **The Parasol.** 3 *ft.* 4½ *in.* *by* 4 *ft.* 11 *in.*

VII. **The Kite.** 8 *ft.* 8¾ *in.* *by* 9 *ft.* 3¼ *in.*

VIII. **The Gamblers.** 8 *ft.* 9¼ *in.* *by* 5 *ft.* 8 *in.*

IX. **Boys Inflating a Bladder.** 3 *ft.* 9¼ *in.* *by* 4 *ft.* ¼ *in.*

X. **Lads Plucking Fruit.** 3 *ft.* 10½ *in.* 3 *ft.* 11 *in.*

XI. **The Blind Guitar-player.** 8 *ft.* 5¼ *in.* *by* 10 *ft.* 1¼ *in.*

XII. **The Madrid Fair.** *8 ft. 4 in. by 7 ft. 1 in.*

XIII. **The Potter.** *8 ft. 4¼ in. by 7 ft. 1¾ in.*

XIV. **The Soldier and the Lady.** *8 ft. 4¼ in. by 3 ft. 3 in.*

XV. **The Parsley Seller.**

XVI. **Boys Playing Soldiers.** *4 ft. 9 in. by 3 ft. ½ in.*

XVII.*

XVIII. **The Game of Bat-and-Ball.** *8 ft. 6 in. by 15 ft. 3¼ in.*

XIX. **The Swing.** *8 ft. 5¼ in. by 5 ft. 4 in.*

XX. **The Washerwomen.** *7 ft. 1 in. by 5 ft. 4¼ in.*

XXI. **The Young Bulls.** *8 ft. 4¼ in. by 4 ft. 6½ in.*

XXII. *See note to No. XVII.*

XXIII. *See note to No. XVII.*

XXIV. **The Tobacco Guard.** *8 ft. 6 in. by 4 ft. 5 in.*

XXV. **The Child of the Tree.** *8 ft. 6 in. by 20 ft. 9½ in.*

XXVI. **The Boy of the Bird.** *8 ft. 6 in. by 20 ft. 9½ in.*

XXVII. **The Woodcutters.** *4 ft. 7 in. by 3 ft. 8½ in.*

XXVIII. *See note to No. XVII.*

XXIX. **The Rendezvous.** *3 ft. 3 in. by 4 ft. 10¾ in.*

XXX. *See note to No. XVII.*

XXXI. **The Flower Sellers.** *9 ft. by 6 ft. 3 in.*

XXXII. **The Garden Plot.** *8 ft. 11½ in. by 20 ft. 10 in.*

XXXIII. **The Vintage.** *8 ft. 11 in. by 6 ft. 2 in.*

XXXIV. **The Wounded Mason.** *9 ft. by 3 ft. 7 in.*

* The canvas corresponding to this number was stolen during the Revolution, together with Nos. xxviii., xxx., xxxix., and xl., before the taking over of this collection by the Commission of the Museum of Tapestries. Nos. xxii. and xxiii. did not exist in the Palace. No. xlv. is not included, as it was the property of the Director of the Tapestry Manufactory of St. Barbara, Don Livinio Stuyk.

XXXV. The Beggars at the Fountain. *9 ft. by 3 ft. 8¾ in.*

XXXVI. The Snow Fall. *8 ft. 11 in. by 9 ft. 6 in.*

XXXVII. The Marriage. *8 ft. 8 in. by 11 ft. 3 in.*

XXXVIII. The Water Girls. *8 ft. 6 in. by 4 ft. 2¼ in.*

XXXIX. *See note to No. XVII.*

XL. *See note to No. XVII.*

XLI. The Stilts. *8 ft. 8½ in. by 10 ft. 4¾ in.*

XLII. The Fop. *8 ft. 8 in. by 4 ft. 7¼ in.*

XLIII. Boys Climbing a Tree. *4 ft. 7 in. by 3 ft. 7¼ in.*

XLIV. The Blind Hen. *8 ft. 8¾ in. by 11 ft. 4½ in.*

XLV. *See note to No. XVII.*

XLVI. The Huntsman and his Dogs. *1 ft. 1½ in. by 2 ft. 5 in.*

XLVII. Portrait of the famous actor Máiquez. *2 ft. 5¾ in. by 1 ft. 10½ in.*

GENERAL TABLE

GENERAL TABLE

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